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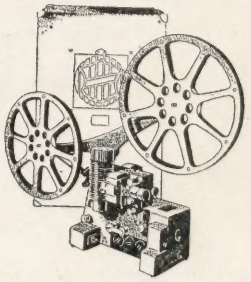

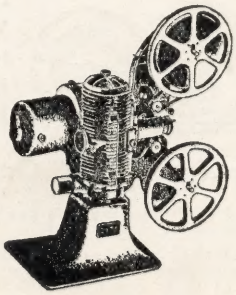

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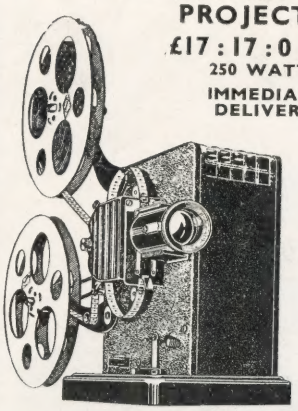

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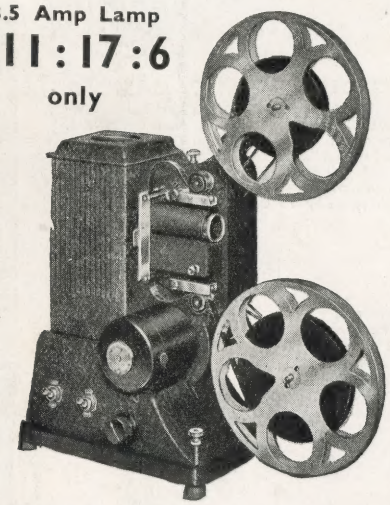

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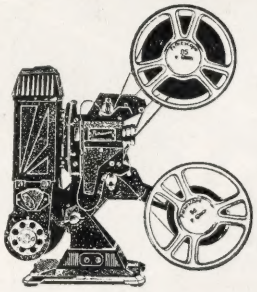

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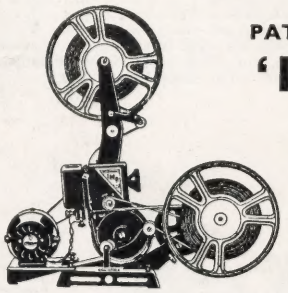

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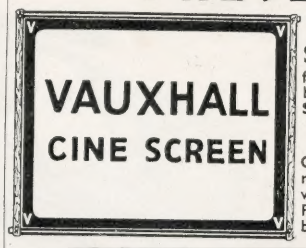

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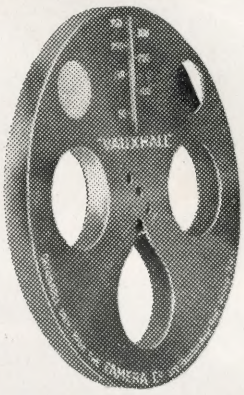

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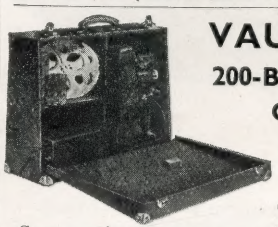

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Just a corner of a lake with a part of a tree, but makes a charming study.

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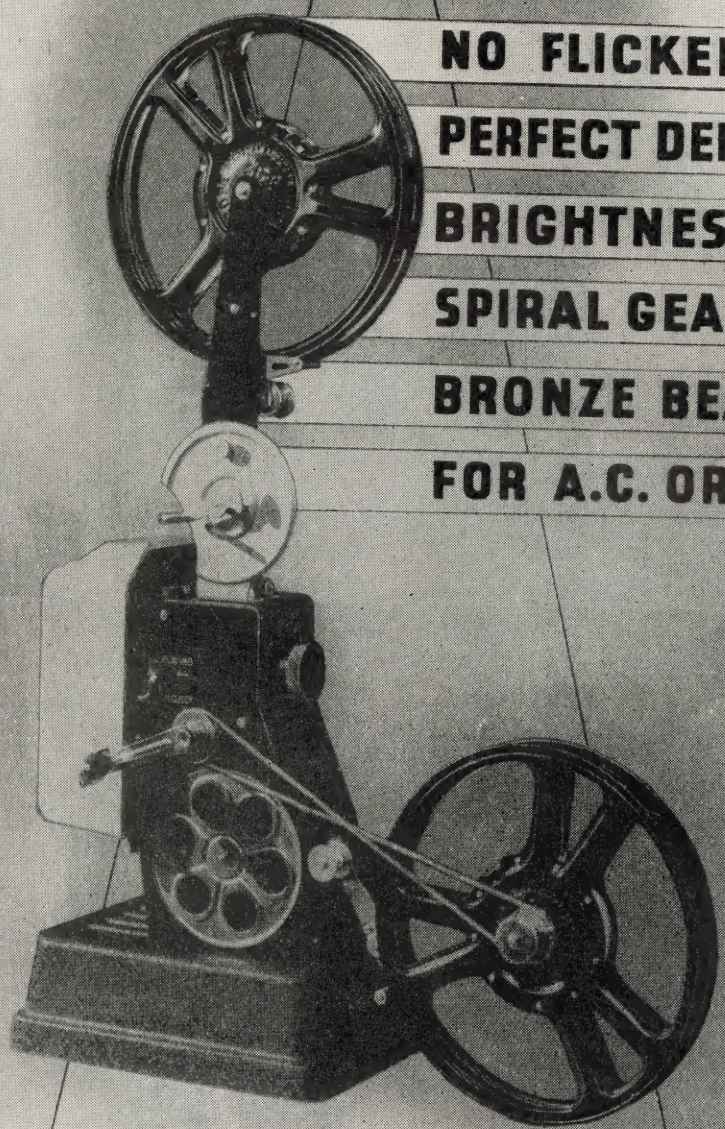

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THE Miniature Camera World, the new Link House publication announced on this page last month, has met with a most enthusiastic reception—so enthusiastic, indeed, that the first issue was sold out within six days of publication. It has now been reprinted and a few copies are still available.

The following are typical extracts from a few of the many letters received: "Heartiest congratulations on having produced a wonderful journal"; "Let me offer you my congratulations on the production of such an excellent periodical . . . I am not in the habit of rushing into print or going into ecstasies over any paper I buy at the bookstall, but I cannot help writing to you because of the very easy to read type in which it is printed and the splendid reproductions of the many beautiful photos contained in the first issue. Also, I must congratulate you on the quality of the contributors whom you have obtained to make a start"; "Allow me to congratulate you on the first number of your paper. The subject matter, the illustrations and indeed the whole turn-out are excellent; especially do I rejoice at the type you have chosen and the quality of the paper employed"; "I should like to congratulate you on your magazine, which is excellent in every way. It fulfils a long-felt want . . . You have done it splendidly."

Contributors to No. 1 include: G. Ahrens ("Photographic Emulsions"), W. R. Ayling, A.I.P.A. ("Industrial Photography"), W. G. Briggs, A.R.P.S. ("Modern Viewpoint"), Harold Burdekin, A.R.P.S. ("Night Photography"), Peggy Delius ("Essentials of Action Photography"), Frances Flaherty ("Converted to the Miniature"), Noel Griggs, F.R.P.S. (Analysis of Photographs), Dr. A. Greenslade, A.R.P.S. ("Home Portraiture"), Richard Haile, F.R.P.S. ("Effect of Line in Composition"), Roy King, M.A., A.R.P.S. ("Fine Grain"), Hilda Vardon, B.A. ("Developing Miniature Negatives").

The second number, on sale January 1st, contains an even more attractive list of articles—among them contributions by Alex Strasser and P. C. Smethurst, with whose work readers of *Amateur Cine World* will be familiar.

"Amateur Cine World" Publications

AMATEUR FILMS: PLANNING, DIRECTING, CUTTING. By Alex Strasser. 7/6.

EXPOSING CINE FILM. By P. C. Smethurst. 2/-.

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THE AMATEUR CINEMATOGRAPHER'S DIARY FOR 1937. 2/6, 3/-, 3/6 (according to style of binding).

The Single-Incident Film

MANY readers—both clubs and individual workers—have expressed appreciation of the views outlined on this page last month on the length of amateur film plays. We referred to the fact that the commonly accepted standard of four hundred feet is inimical to the interests of the amateur film society movement, in that it invariably results in films inadequate in treatment, character drawing and development: we discussed the restriction it imposes on the amateur's freedom of expression, and explained how the single-incident film is best suited to the resources of the average amateur society.

The Background

When we are deciding on the sort of incident round which to build our film we must also take into account the background. On page 495 we deal with a single-incident film, "Burglar Proof," by an *Amateur Cine World* reader, in which the background is one with which the producer is completely familiar: his own home. The single-incident film must rely largely for its effect on its realism; it must get over its message at once. The limited footage precludes all preamble and extraneous matter not directly contributory to the plot.

Quite obviously, then, the background, or framework, of the film must be one that the producer knows extremely well—his home, the surrounding countryside, the road he lives in, the resort at which he spends his holiday, the office at which he works . . . These and similar subjects are the easiest to present, but that is not, of course, to say that the amateur should not go farther afield for his location. He can make a successful film of barge life, an afternoon in the life of a district messenger or any other subject *provided* he goes to the trouble of soaking himself in the 'atmosphere' of the particular phase of life and work he has chosen. If his knowledge of it is superficial then the film is bound to be superficial.

An Authentic Setting

The Catford Film Players have recently produced an interesting film, "Quids In," dealing with office life. The action takes place in a real office. The characters act the same parts that they, presumably, play in real life: the part of office workers. The acting is good because, paradoxically, the cast has not so much to act as to be themselves. They do not have to project themselves into a world with which they are unfamiliar, to express re-actions to experiences they may never have had. The story is a simple one and certainly cannot be described as original. It is, indeed, the old, old story of the typist who, for years an ugly duckling, at last takes on the beauty of the swan and captures the boss for whom she had always been pining.

The ladies taking the part of the typist and her office friend give admirable portrayals. The producer has exploited the charming natural reticence of the one and the infectious good spirits of the other. One feels instinctively that neither have to *assume* their parts as one puts on a glove and their performances consequently gain in naturalness, grace and vigour. One feels that both are as charming in real life and that therefore the *film* is a slice of real life. But although much of its success is due to the unmistakable authenticity of the setting we do not for a moment suggest that amateur cine societies should

(Continued on next page)

The Single-Incident Film

(Continued from previous page)

give up set building ; we would, however, urge that they employ natural settings wherever possible. There will always be a need for throwaway sets to give full scope to the amateur set-builder's ingenuity.

We will take it, then, that the single-incident film play against a natural background offers the most attractive possibilities to the amateur movie-maker. Now comes the task of finding suitable plots. Last month we referred to the fact that all plots, whether of film or fiction, are based on conflict, even though that conflict may not be a major feature or have a direct bearing on it. We shall find that ideas come easiest if we make conflict the real theme of the plot. We have only to imagine a person who wishes to do something and then to put obstacles in his way to achieving that something to get material for almost countless numbers of plots.

The Conflict Theme

The man who tries to find peace and meets only with disturbances, the man who resolutely sets out to post his football pools coupons, forgets to do so on meeting friends and finds that the unposted coupon would have won a huge prize ; the father who tries to get baby to sleep ; the husband who tries to do the housework ; the wife who is determined that her husband shall buy her a hat ; the office boy who tries to get an afternoon off from work to see a football match : ideas will readily occur to the amateur who first takes the trouble to invent a character.

Once he has got his character the rest is easy ; it is just an Aunt Sally that he has to knock down and there are no restrictions as to how he does it. The spectacle of the player battling against odds can be funny or pathetic. In the case of a genius like Chaplin it can, of course, be both. But the beginner would be advised not to put tremendous obstacles in the way. They should be the sort of obstacles that really might happen to such a person as the character selected. The producer must aim at realism, not at shock tactics.

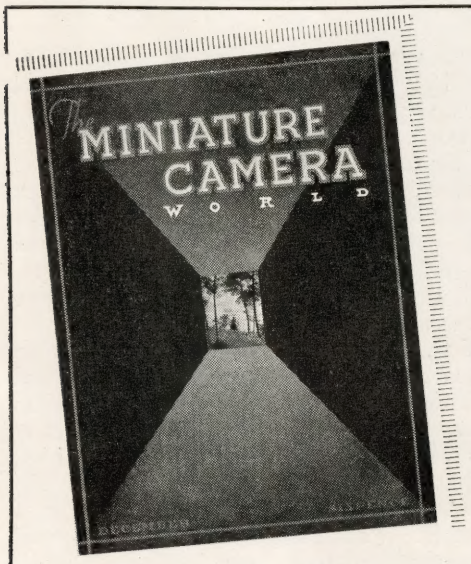
The theme of the man who tries to do something and is thwarted every time has been admirably exploited by Robert Benchley in his famous " How to " shorts : " How to Train a Dog," " How to Sleep " (this film, it may be remembered, was discussed some months ago in *Amateur Cine World*), " How to Behave," " How to Vote " and " How to be a Detective." In " How to Behave," for instance, Benchley takes a number of points of etiquette and tries to explain what it is the polite thing to do. As a case in point, if a gentleman is sitting down when a lady comes into a room he should immediately rise and remain on his feet until she is seated.

The scene is a restaurant. Benchley and a lady are at lunch. A friend of his companion comes in. Benchley scrambles to his feet. Unfortunately his chair is stuck between table and wall and unfortunately the newcomer will insist on remaining standing while she talks animatedly, quite ignoring his presence. He slithers about on the slippery floor, imprisoned between chair and table and unable to stand erect. He tries standing on his chair, gets off laboriously and starts all over again, and so on until the lady, by sitting down, releases him from his embarrassment.

Learning from the Professional

As the film industry has demonstrated time and again, there is no copyright in ideas. The wise amateur is always willing to learn from the professional, although their paths are not the same. The ' How to ' idea, then, which is merely our old friend, the 'conflict' theme in a new and attractive guise, offers considerable possibilities for amateur filming. Only if we decide to adopt it to our own resources we must not slavishly copy it. It should be used as a basis, not necessarily as a model.

Next month I will outline some ideas for 'How to' films and give one, on the theme of how to get over the 'flu, in detail.



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The Complete Amateur Producer

By ANDREW BUCHANAN

THE beginning of the end is in sight for, at the conclusion of this chapter, the curtain rings down on my treatise, which will be superseded by the opening of the proscenium curtains framing the amateur director's screen, upon which his own productions are going to appear. For ten months we have been working together at the fascinating task of simplifying the making of films, by analysing every stage, but now it is for the student to reveal, through the medium of the screen, to what extent he has developed his powers of originality.

May I, therefore, summarise our studies to make quite sure no vital points are overlooked in the future. In the beginning it was pointed out that a properly constructed film passes through a number of separate though interdependent processes, starting with the script, and ending on the screen. But it was emphasised that while, in professional circles, each stage is carried out by a different specialist or department, the amateur, by reason of his freedom and independence, should be able to carry through each operation himself.

The "One-Mind" Picture

In doing so, he would be working on a principle advocated by all the greatest film creators, for he would be producing the "One-Mind" picture. The inevitable conflict that arises when a number of specialists are grouped together to produce a film, each anxious to mould it according to his own visualisation of the subject, quite naturally results in a production lacking one dominating personality. Hence my advice that the amateur should be entirely responsible for his film, from start to finish, so that his original conception of the subject shall reach completion without distortion.

However, that does not mean he should refrain from calling in assistance to, say, build his settings, if any, or that he should hesitate to seek advice on a particularly knotty problem he cannot quite solve. What it does mean is that he should not secure someone to write his scenario, someone else to do his camerawork, another to cast for him, and yet another to cut the rushes. That would be fatal. The case of the amateur cine society is, of course, different, but here the director should see the film through from inception of the idea to the completion of the film ready for showing.

Having planted the wisdom of governing everything oneself, I then explained how to write a simple scenario, beginning with a plain, unpretentious treatment, or synopsis, of the *action*. The adequate shooting script need not be a terrifying document filled with technical language, for, from a practical point of view, it can be constructed solely to please the scenarist, providing, of course, he is the man who is going to shoot from it. The major point is that lengthy, and technical, hard-and-fast rules are unnecessary for the amateur, though naturally essential for the professional scenarist, who has to create his script so that it shall be easily understood by a director with whom he may not even be acquainted.

The camera then came under our scrutiny, and we learnt to regard it as a willing servant imbued with certain technical tricks but having, nevertheless, a number of limitations. In this respect, I issued a warning to resist the temptation to introduce every possible filter and strange camera angle, unless they really

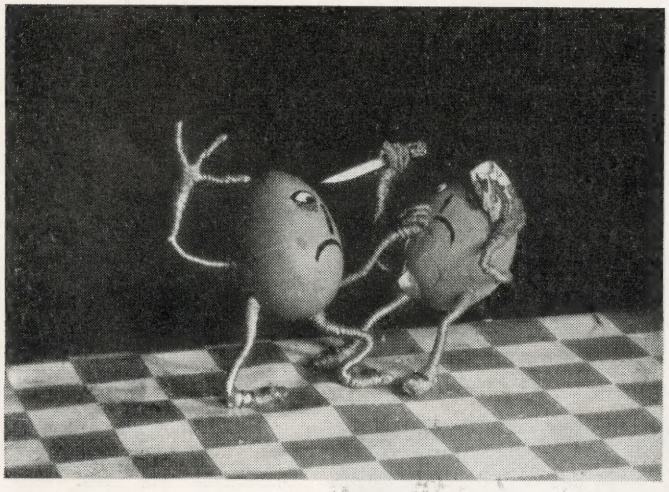
(*Continued on next page*)

The tonal values and happy balancing of the dark sails against the light patch of sky provide an attractive shot.

THIS IS THE CONCLUDING ARTICLE in the series which, covering as it does all the important aspects of amateur film-making, constitutes a complete and authoritative exposition. The previous articles have dealt with: Film Fundamentals, Production of the Script, The Camera, The Director, Production, Prelude to Cutting, Principles of Cutting, Fictional and Non-Fictional Films and Production Plans. The author is the editor of the well-known Gaumont-British Magazine.

contributed to the narrative. Audiences should never be distracted by camerawork, and the director should at all times avoid revealing his "cleverness." Instead, he should remember that the camera's *one eye* performs the work of two human eyes in a fundamentally different manner, for it is non-selective, and cannot flash from one object to another, as do our eyes, rejecting five or six, and throwing the seventh object in focus, only to throw it out again, and concentrate upon, say, the fourth—all at lightning speed. Countless changes of vision by the human eye, effected without effort, entail separate technical operations within the camera's mechanism if similar changes are required.

The student was then urged to shoot his subjects under conditions as natural as his lens would allow.



That is, he should not wait for a cloudless June sky and radiant sunshine before he shoots the smoky factory yard, or the drab dockside. That would be merely idealising his locations. Rain, lack of sunshine, autumnal ground mists, all need to be mirrored on the screen, if realism is to be portrayed. The horror of endless panning shots, the depressing effects of cameras forever on the wobble, and the aggravation created when narratives are constantly being held up whilst lengthy *unnatural natural shots* appear—all were condemned, and the hope was expressed that, in future, the director would know just how to keep the camera in its place.

Following this, the supremely important question of the director's personality was discussed, and I would here stress that, however technically efficient he may be, his picture cannot flower into an individual creation if he does not possess a strong personality, or is ignorant of how to stamp his picture with it. His production must contain his viewpoint—his characteristic outlook—and members of his cast must be made to succeed, not merely because of their acting abilities, but on account of his personality, which he has transferred to each of them, moulding them into *his creations* of the characters they are playing.

(*Continued from previous page*)

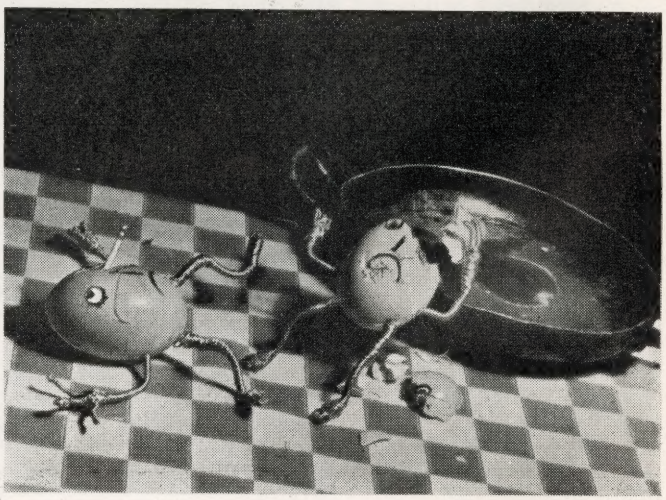
This naturally led to the question of *acting* on the screen, and the differentiation between the professional artiste, and the natural actor who "stars" in the factory, the farm, and the fishing boat. Such ordinary folk, to the maker of realistic pictures, form the cast, and it is his duty to see that they *act*, or rather perform their tasks naturally before the camera. Patience, quiet methods and a fundamental grip of the subject being shot, were recommended, instead of the kind of "technical ostentation" which too frequently characterises the officious, though inexpert, director.

Importance of the Director

It logically followed that, having written a script, mastered the camera and developed an ability to handle people and situations, a film should be actually shot on location. Therefore, with script in hand, we shot, scene by scene, a specimen story devised during our study of the scenario, and we soon realised that, while every film offers new possibilities, circumstances differ, and the people involved are very difficult, or extremely easy to handle, one outstanding factor is ever present—the necessity for the director, above everyone else, to be capable of two vital tasks, the first being to govern everybody concerned in the production—to make them clearly understand he is *controlling* the making of the film.

This can be done quietly and gently, and the subsequent results, revealed by the smoothness with which the production goes along, reflect the wisdom of the fact. Nevertheless, the courteous and intelligent director should be ever ready to welcome suggestions from anyone on the set, for he knows he cannot always see an incident or an angle as others can, but his readiness to listen to his cast, his cameraman, and his crowd, does not infer he permits his schedule to be argued over, postponed, altered, and generally reduced to chaos.

The second task he must carry through successfully is to visualise, in detail, the shooting script as it will ultimately appear on the screen, from start to finish.



Producer

Andrew Buchanan summarizes the basic principles of film construction.

He is the only person who can do this, and throughout the period he is shooting scenes irregularly—that is,

out of narrative order, in order to group his exteriors and interiors together—he is knowing just where such section or shot is going to dovetail or fit in the assembled film. The members of his cast, playing isolated little cameos—small fragments of action, unrelated to something else they acted but a few minutes previously—cannot be expected to know what they are doing from a continuity point of view. Consequently the director who knows his business fully justifies the attitude he has adopted of controlling everybody and everything, for otherwise the production would never materialise.

"Mental Cutting"

Then the rushes arrived, and we learnt the wisdom of studying them in leisurely fashion, instead of feverishly assembling them without careful consideration. We decided to view them several times—in fact, to go on viewing them until we could remember practically every detail: how many takes there were of the farmyard, which was the best shot of the fire, which scenes wobbled, the close-up of the head that turned the wrong way, and so on. These, and countless other details, were vividly imprinted on the mind of the director, and then he began a process comparatively unknown, even to professional cutters, which we decided to call "mental cutting," and, upon racks, we arrayed the entire picture. Then, by moving one strip here, and another there, we roughly assembled the narrative in its right order, making broad divisions for incidental shots, close-ups, and long-shots, merging them, and separating them. By this means, the film spread itself clearly before us, instead of becoming a tight little roll, invisible save when projected.

Completely satisfied that our "mental cutting" was as accurate and as advanced as possible, we began to join up our shots, which brought us to "physical cutting" —the art of infusing rhythm into the meaningless strips and establishing the right tempo. A study of these methods revealed the futility of trying to cut a picture shot by someone else. And then, having carried through, on paper, a complete production, we decided to look into the future, and try to decide what sort of pictures to make, but we were puzzled, for we found ourselves facing some bewildering cross-roads, one leading to fictional films, the other to documentaries.

We learnt that the latter were films portraying actuality —the everyday world, and that the true documentalist possessed a creative ability enabling him to dramatise the story of life around him. On the other hand, the fictional field offered great fascination by tempting the student to originate stories—drama and comedy—and to produce them amidst artificial settings. At this point I warned him to avoid imitating the professional, and to strive to create something original.

THE PHOTOGRAPHS ON THESE PAGES

suggest an idea for a novel and amusing 'table-top' film. In order to create movement the objects are very slightly moved for each exposure. A film of the rivalry of the eggs, which ends in their both being eaten, could be comfortably accommodated on a hundred feet spool, and the making of it would be an absorbing pastime well within the capabilities of most amateurs.

Ultimately, the mysterious cross-roads were merged into one, and an important decision was arrived at, which resulted in the developing of plans to produce fictional-documentaries, thereby making the film an independent medium of expression, neither of the stage, nor the novel. It would show a fictitious narrative enacted against natural backgrounds; moreover, the backgrounds were to play parts quite as important as the human characters. Maybe the star would be a crane, a car, a cocktail bar, but whatever it was, it would be vested with personality.

Fictional—Documentaries

Only the screen can show the natural world in a highly dramatised form, and the amateur is wise to develop this formula. Finally, when the student had been influenced away from both the inviting roads, and had his feet firmly planted on a third road built of the best material extracted from those rejected, he was encouraged to kindle his imagination—to see in such mundane things as the wrist of a barrel-organ grinder, a broken violin, a clock, or a gloomy house—a potential star. Such examples were suggested to start his mind working along new lines—to set his mental machinery in motion.

It will have been observed that throughout this series I have urged the student to treat his subjects with as much simplicity as possible, and always to look upon his ideas, his scripts, his shots, and finally his assembled picture through the eyes of his audience, remembering

(Continued on next page)

that points and little touches which are very clear to him, may completely bewilder outsiders who are looking upon his picture for the first time.

There is always a temptation to obtain "effects"—startling results achieved by the strange grouping of certain shots, amusing pictorial parallels, sudden jumps in action, or ingenious cross-cutting. These are admirable if they really convey, vividly, to a disinterested person, the points which the director intended them to register, but, if they confuse anyone, or make it necessary for a lot of thought to be given before their meaning is apparent, then they are valueless.

Simplicity, or alternatively, ingenuity reduced to simplicity, is the keynote, and the next virtue is never to be easily satisfied with second-rate quality. The student should remove from his mind the words, " Oh, the public won't notice that ! " Believe me, it will, and one is always producing for the *most observant members* of an audience, not the dozing, dull people whose opinions, if any, are not worth a rap.

Incidental Shots

I have seen quite attractive shots of objects spoilt because they shake violently up and down on the screen —panning shots which jerk along as if filmed on a car with a very fierce clutch—dark, drab exteriors, badly lit interiors—all kinds of inferior work which amateurs have shown me, and when I have pointed out how carelessness has ruined their pictures, they invariably argue that such errors are apparent only to *technical people*. That is rubbish, and expresses an attitude I dislike intensely. If the shot is worth shooting, and one has the cash to pay for the stock, it is worth retaking until it is as nearly perfect as possible.

This fact recalls to mind the important hint given earlier, of establishing a library of incidental shots, because retakes, especially those without characters in them, often feed such a collection, thereby ceasing to be sheer waste of money. As an example of this, I was making a picture which included a country lane, along which a girl was walking. Sunny summery conditions were essential, and after waiting for the weather to change for nearly two weeks, we had to shoot on a drab day.

The result was useable, although it did not sparkle, and so to improve and intensify the sequence, I reduced the original drab shots to a minimum, and intercut them with some attractive scenes from the incidental

Film Production for Amateurs

(*Continued from previous page*)

library, several of which were retakes and odd lengths from other films—geese walking in a row, some swaying poplars, etc., taken in fine weather—which gave the impression that the entire scene was shot on a sunny day, for the drab shots no longer predominated and were frequently divided by the brighter atmospheric scenes—an example proving how essential such general shots can be to the director throughout his production career.

In conclusion, may I express the hope that the student has obtained as much enjoyment in reading these articles as I have had in writing them, for they have helped me in a hundred ways, by forcing me to reconsider current methods of production. I trust they will prove to be of *practical* value to the film-maker who, until now, may have had considerable technical efficiency, and yet has lacked an ability to apply his knowledge, or sufficient stimulus to compel him to systematise his methods. May we, therefore, look forward to the day when, by making the fullest and most ingenious use of his freedom, the amateur film director shall offer a major contribution to the screen, thereby helping this great medium to advance yet another stage towards perfection.

Always remember that the difference between the professional and the amateur film director is not ability, but freedom !

Scene from current Balham A.C.S. production. The 'brick' arches are made of laths and cardboard.

Answers to Test Paper No. 9

1. In drawing up a 1937 production schedule for the making of three pictures, the student should arrange to begin evolving his first idea in January, and should have his scenario complete by the end of February. On March 1st he should begin shooting, and by the end of April the picture should be complete, save, perhaps, for a few shots which he may prefer to take during the first part of May, in view of better weather, but from May 1st to the 31st, he should be writing and completing his second script, working on it at greater speed than on the first one.

On June 1st, he should begin shooting, and go ahead through the best of the summer, completing the production by August 31st. On September 1st, he has four months in which to plan, write and shoot his third and last picture, which will take longer in view of winter conditions, and will, in all probability necessitate artificial lighting in various locations. The first picture should take advantage of the countless opportunities of spring offered in exteriors. The second should capture summer, whilst the third should be fifty per cent interior.

2. Here are three objects, which are capable of being vested with personality, and of becoming " stars " : (1) An automatic passenger lift. (2) A wireless set. (3) A well in a cottage garden.

3. Three powerful backgrounds which would share acting honours with the players would be : (1) A fishing village. (2) A cement works adjoining chalk pits, which works day and night (most of them do). (3) A pottery turning out coronation mugs.

4. The introduction of a fictional plot into a film analysing the automatic telephone should certainly not spoil the documentary element, but the most successful way of treating the story would be to make the pictorial explanations revealing the workings of the instrument *secondary* to the fictional plot, the characters naturally explaining its workings in their dramatic actions.

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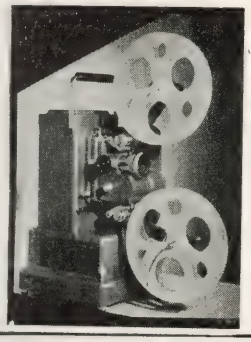

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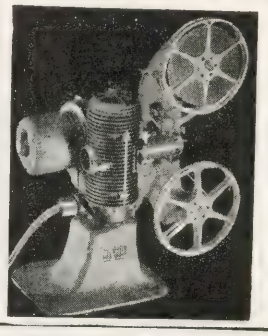

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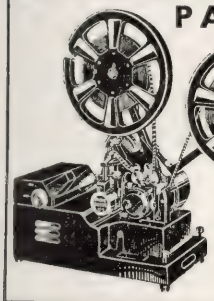

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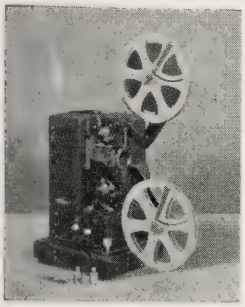

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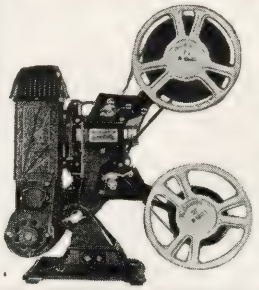

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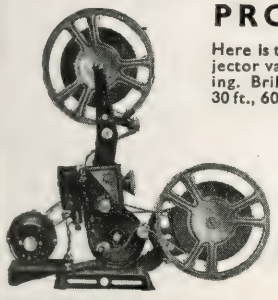

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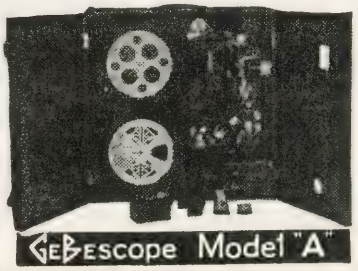

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By D. COLLINS

VERY many cameramen hold back from giving their films the benefit of personal attention during processing simply because it all sounds so complicated and they grudge the errors they might make in buying experience. Certainly experience counts in achieving super-special results, just as in any other branch of cinematography: but by exactly following the procedure described below, with clean utensils and fresh chemicals, results will be obtained at least equal to the normal standard of professional 9.5 mm. processing, at a cost of about 3d. for 30 ft., or 4d. for 50 ft.

Continuously Rotated

APPARATUS. First, dishes to hold the solutions. It is best to have five shallow dishes, to hold about 300 c.c. (i.e., about 10 fluid ounces) of solution. Second, a drum must be made to hold the film, with supports such that the film round the drum dips nicely into the solution in the shallow dishes, and can be continuously rotated so that the film is constantly passing through the solution. Such a drum, about 7 ins. diameter by 8 ins. long (for 30 ft. of 9 mm.—about 20 ins. long for 50 ft. of 16 mm. film) can be made of wood, with two circular ends connected by strips round the circumference, these strips having grooves cut in them to keep the spirals of film separate as they are wound on.

The whole is then coated with good chemical-resisting enamel. Alternatively, 1/8 inch thick celluloid can be used. A support must then be made to hold the drum in place over the dishes, and a handle provided to rotate it. Ready made drums and tanks of excellent quality are manufactured: the Todd Tank, and the Tripoflo. These can be had from dealers.

It is also necessary to have a large tub, or bath, at hand for washing the film between baths, and a two-way switch for ruby light or ordinary room light. A pocket torch is also useful for examination, fitted with a red bulb, or lens, or with good, thick red transparent paper wrapped well round the bulb: this paper is used in wrapping several photographic products. Care must be taken that there are no stray beams of white light. This applies to ortho film; for panchromatic a dull green light should be used for the first two baths. After some experience the work can be done in the dark—and this is desirable.

The five shallow dishes are filled with about 10 fluid ozs. of the following five solutions:

(1) DEVELOPER. For storing; this is made in two solutions, "A" and "B," which are mixed just before use in the proportion ½ oz. of "B" to 9½ ozs. of "A." The solutions are:—

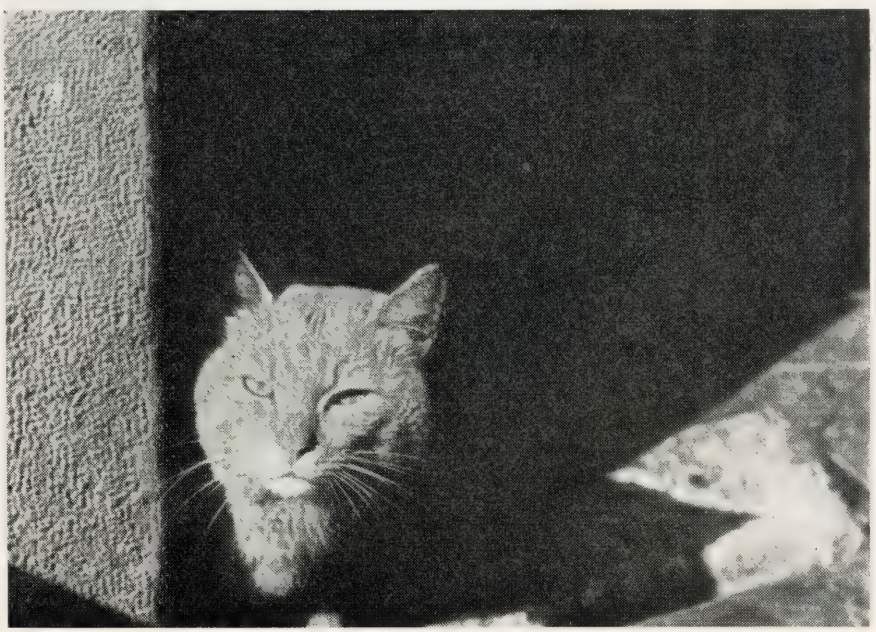
"A"	Sodium sulphite crystals	137 grams.
	Hydroquinone	10 grams.
	Anhydrous Sodium carbonate	34 grams.
	Sodium thiosulphate	2 grams.
	Potassium bromide	8 grams.
	Water to make up to	1000 cc.
"B"	Caustic Potash	10 grams.
	Water	100 cc.

(2) REVERSAL SOLUTION. Potassium Dichromate 1.7 grams. Concentrated Sulphuric acid, 1.5cc. Water 300 cc.

(3) BLEACHING SOLUTION. Sodium sulphite crystals 30 grams. Water 300 cc.
This must be kept well corked, as air oxidizes it.

(4) SECOND DEVELOPER. "M.Q." developer, obtainable in packets at 2½d. The packet is dissolved in 10 ozs. of water.

(Continued on next page)



The hard shadow here makes the picture and is an essential feature of the composition, throwing the head of the cat into startling relief.

Practical HOME PROCESSING

(*Continued from previous page*)

(5) FIXING AND HARDENING. For storing, this again is made in two solutions, mixed when required in the proportion 9 ozs. of "A" to 1 oz. of "B." The solutions are :

"A"	Sodium thiosulphate	150 grams.
	Water	560 cc.
"B"	Sodium sulphite crystals	112 grams.
	Glacial Acetic Acid	80 cc.
	Potassium Alum	57 grams.
	Water to make up to	560 cc.

Having filled each dish with 10 ozs. of the correct solution, and put everything in a get-at-able position, including the tub of washing water, extinguish the room light and switch on the ruby, then pause a minute to let the eyes get accustomed to the gloom.

Procedure : Wind the film on to the drum, emulsion outwards, and securely clip each end. Place in first bath, *Developer*, and, noting the exact time, start turning at once. Watch closely, and note time taken for first appearance of image. Multiply this by *Eight*, this gives total developing time required. Turn all the time. When the time is up, plunge film into tub and wash for three minutes.

Do not forget that the parks and open spaces in winter can present as attractive a picture as in spring. Do not limit your filming at this time of the year to indoor work alone.

Then place in second bath, for *Reversal*, which process is complete as soon as the highlights are quite clear : they are examined by the red pocket torch, shone through. When quite clear and transparent, wash again for three minutes and *turn on the room light*. (60 watt pearl).

Next place drum in third bath, *Bleacher*, still always turning continuously and at fair speed so that no part of the film is ever long out of the solution. This is complete when all traces of the yellow stain from the *Reversal* bath have gone, leaving the film in the form of a creamy, undeveloped positive. Wash again for three minutes. Then hold up the drum at about two feet from the white room light, and turn it round and about for a couple of minutes to ensure the complete exposure of the positive, reversed image.

Deep Rich Black Image

Next place in fourth bath, *Second Developer*, to develop the positive image. Turn until the image is a deep, rich black, all traces of creaminess having gone. Wash again for three minutes. Finally, place in fifth bath, for *Fixing and Hardening*. Carry on with this till the solution runs off the emulsion as though it were oily. Then wash for half an hour in clean water, and, having wiped off drops of moisture with a piece of rinsed-out wash leather, leave to dry in a dust-free atmosphere, hung loosely round a clothes-horse, or wound very loosely round a frame. Such is the procedure which, from winding the film on to the drum until hanging up to dry, takes about an hour and a quarter.

It is necessary to add a few sundry notes :

Temperatures : All baths should be between 65 and 70 degrees Fahrenheit.

Times : In developing, the image should appear in about three-quarters of a minute—say between half and one minute—so the total developing time will be 8 x $\frac{3}{4}$=6 minutes : between 4 and 8 minutes. In the other four baths, there is clear indication when the action is completed, but in any case no harm is done by leaving the film in any of these baths too long.

Three Minute Washes

Washing : If a big tub or bath is used, all four three-minute washes can be safely done in the same water. The final washing must be done in absolutely pure water.

Use of Solutions : (1) Only keeps a few hours once the "B" is added but 10 ozs. will do for 100 ft. of film. (2), about 150 ft. (3), about 150 ft. (4), about 100 ft. (5), about 200 ft.

Storing : Large quantities make for cheapness, and all keep well so long as the "A" and "B" solutions are kept separate, and storage is in well-stoppered bottles.

Making up the Solutions : (1) "A" needs careful handling. First dissolve the Sodium sulphite in hot water, then add the Hydroquinone. Separately dissolve the Sodium carbonate in warm water, and add the Potassium Bromide. Then mix, add the Sodium thiosulphate, and bring up to 1,000 cc. by adding more water. (5) "B" also needs care. Dissolve the Potassium Alum alone, in water. Then dissolve the Sodium Sulphite alone, and add first the Glacial Acetic Acid, then Potassium Alum

(*Continued on page 518*)

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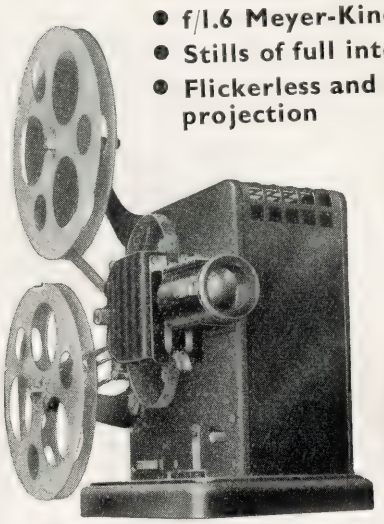

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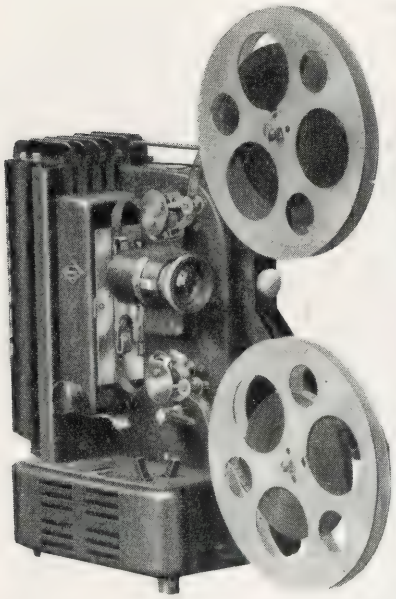

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BY ELLIOTT O'DONNELL

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EASY WAYS OF MAKING FILM SETS

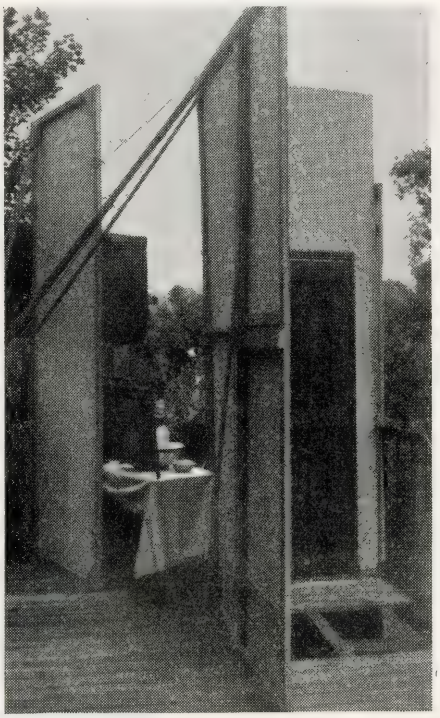
In the November issue of "Amateur Cine World" our contributor dealt with 'throwaway' sets, that is, sets used simply to assist continuity and give variety to the film. Here he discusses the construction of sets on the unit system, a practice by which many different sets may be built out of the same materials, either indoors or out.

By
LESLIE WOOD

THE worker or unit with a limited purse will find that the unit system of scenery has much to recommend it. Briefly, the sets are constructed in the same way as theatrical sets, but are made of three-ply instead of canvas. The flats are of various widths, three feet six inches being taken as a standard, but with one or two narrower ones for use in forming shallow alcoves. Some of the standard width flats are fitted with real doors and windows. By building up rooms of various shapes and by changing the furnishings, it is possible to represent practically every type of room.

The unit system illustrated here and in last month's issue is of the simplest type, being built by two workers who have no more than the average man's ability to use a saw and a screw-driver. The framework of the flats is common deal, 2 inches by 1 inch. In order to keep the flats from twisting, it is necessary to screw a cross piece across the back of the flat, half-way up. The face of the flat is the cheapest possible three-ply wood, two squares of ply going to form each flat; the join between the pieces of ply is covered by gummed parcel tape.

The flats, which are nine feet high, are laced together behind by means of sash cord and screw-evelets, the cord fixed to the top of Flat No. 1 being threaded into the top eyelet on Flat No. 2, then threaded into the next eyelet on Flat No. 1, then back to the second eyelet on Flat No. 2 and then tied off on a cleat at the bottom of No. 1. In other words, the flats are laced together much as one laces one's shoes. Cords and wooden struts were used to brace the set against the wind, this being, as will be seen, an open air stage, but in the studio such a set will stand up of its own accord as soon as the flats forming the walls at right angles to the back wall are added.

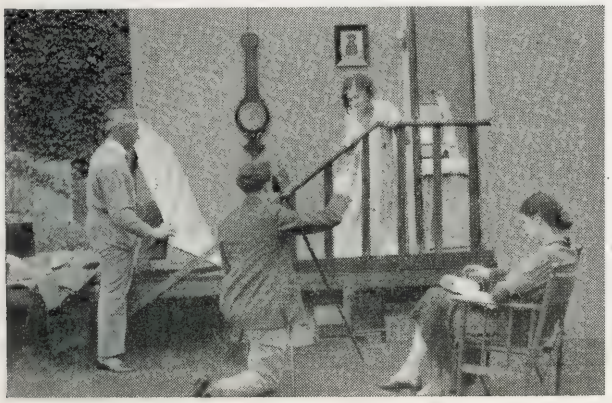


The cost of such sets, always very moderate, depends on what wood one can pick up at bargain prices. It is sometimes possible, for instance, to pick up battens which have been used once on a building job at about half the cost of new. Twopence a foot run is about the usual charge for new, planed deal at the timber yards. Three ply varies in price according to thickness and, as only the lightest type is wanted, this need not cost more than a shilling for a piece measuring three feet six inches by four feet six inches. As the flats have only one working side, it is often possible to utilise, at cut prices, squares of ply

(*Continued on next page*)

THE ILLUSTRATIONS

show a staircase suggested by a roughly constructed handrail and bannisters, sideview of the staircase set, showing details of the flats, and the flats reassembled to represent a room in a police station. The door has panels made of strips of picture rail.



EASY WAYS OF MAKING FILM SETS

(Continued from previous page)

which have had one of their surfaces damaged.

The main point, in building the frames, is to see that they are squared up properly, otherwise the sets will not stand firmly and individual flats will have to be jacked up with wooden wedges. Not having even an elementary knowledge of the joiner's craft, the two amateurs referred to found the best plan was to cut right - angle triangles of three-ply for each of the four corners of the flats and to use these as angle plates to which to fix the batten framework. Having once made certain that the right-angle triangle *was* a right-angle, it was fairly simple to see that the battens screwed to them formed a true rectangle.

The flats are painted with grey water paint, and again the constructors lay no claim to any special skill in the decorator's trade. Water paint, which comes in the form of powder, was bought at a builders' depot for a shilling and mixed with water in a household pail in accordance with the directions on the packet. Small quantities of lamp black, obtained at the same time, were added to get the colour down to a nice photographic grey. The flats were then laid on a garden path and the water paint slapped on with a wide brush. It was found to dry quite evenly.

A fine natural setting for a scene from "The Queen's Archer," latest production of the Regal A.C.S.

A good brush—and the other sort is more trouble than it is worth—costs about fifty shillings, but the club treasurer who is wondering whether his society will soon be bankrupt through all this set building, need not wince. Every oil shop worth its salt hires out good distemper brushes at sixpence or a shilling a day for the use of home white-washers and the whole of the flats can be painted in a couple of hours.

Simplest Construction

The doors and windows are of the simplest construction. In the cottage scenes, the doors, made of three ply, are covered with planks stripped from an egg crate, price four-pence, and toned down with two-pennyworth of permanganate of potash from the chemists, permanganate of potash being the cheapest wood stain there is, it being possible to stain a whole floor for two or three pence. When dissolved, a few crystals at a time, in water and applied, it is bright scarlet but goes nut brown after a few minutes.

The doors are actually frames within frames. A flat was made in the ordinary way; then an oblong, to represent the doorway, was cut out of it and lined round, on the reverse side, of course, with batten to strengthen the cut edge and also to take the weight of the door. Then a frame work was made to fit into this opening to represent the door proper. This was made to fit loosely and was covered with the ply wood cut out of the doorway. Half an inch clearance all round is ample. Two hinges of the long arm variety were bought for sixpence each and screwed on to the frame of the doorway and the long arms on to the door itself.

In scenes requiring ordinary room doors, the planks were stripped off and simple panels of picture rail were fixed with brads to the three ply base. A sixpenny mitre-block from Woolworths enabled the constructors to make quite workmanlike jobs of the corners of the panels where the picture rail strips met.

Even more ornate effects can be obtained by the use of glazed wall paper such as is sold for bathrooms. Costing about fifteen pence for a roll of twelve or fourteen yards, modern film-studios find it much more economical to use than to go to the expense of having pillars veined and marbled, or to lay down real marble floors. On the screen it is indistinguishable from the real thing. Very thin wooden veneers in paper form can also be obtained quite moderately from up-to-date wall-paper shops and are useful for giving variety to dining room sets and other rooms requiring panelling.

Even with cheap interior sets, the scene-builder with little ability in the way of scene painting often finds himself up against it when it comes to handling backgrounds seen through windows or open doors. Theatrical scenery is quite useless for the purpose, the scene painters' back-drops of woods and streets being so highly, not to say wrongly, coloured as to appear extremely crude when photographed. Professional studios, of course, use gigantic photographic enlargements of actual streets and gardens but these are far too expensive for any but the wealthiest club to adopt.

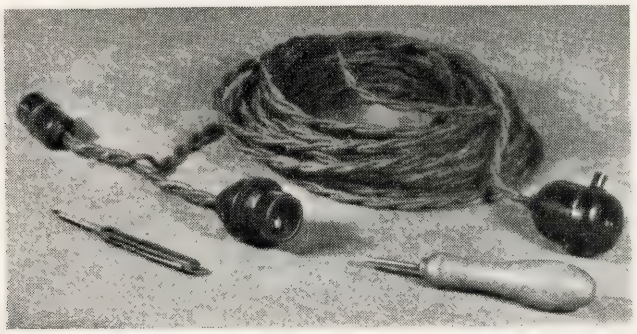
(Continued on page 503)

The Regal A.C.S. have made good use of natural 'sets' in their film of the days of Robin Hood.

ELECTRICITY AND THE MOVIE MAKER

A Good Servant but—

By
R. H. ALDER



A Bad Master

Remote control device, and the tools with which it was assembled.

PRIMITIVE man always feared invisible force. That is why his modern descendant, who nonchalantly pilots a juggernaut through crowded streets, hesitates to connect a couple of wires to the electric mains. Electricity is absolutely safe when handled with knowledge. Its amazing simplicity is appreciated in constructing that indispensable accessory, a remote-control switch, by which the room light, or footlights, or a motor to draw curtains is manipulated from the projector.

Electric force is a stress between two wires leading to each lamp-holder. Only when unbroken metallic connection exists between these wires and the mains can current flow; a switch is a device to remove at will a piece of metal from the circuit and break the flow. The diagram shows the basic principle of the remote switch. A lamp-adaptor, which fits the existing lamp-holder, is connected on one side directly to a new lamp socket. On the other side it is connected to the new lamp socket through a long wire going to the switch, from which another wire returns.

"Lighting Flex"

The parts illustrated came from the sixpenny stores. Suitable wire is "14/36, medium insulation, maroon twin flex" but the counter-lady calls it lighting flex. Thinner gauges should be avoided: their mechanical strength is inadequate to endure much handling.

Under the cover of the lamp holder are two binding posts to which the wires are attached; there are similar terminals on the lamp-adaptor. There are three terminals on the switch, which is of the two-way type; a single terminal on one side is connected by the switch action to one or other of two terminals on the other side. For the present, one of these alternative terminals is ignored.

Six inches of flex are cut off the coil and untwisted to yield a single insulated connection. One end of this is cleaned of insulation and clamped into one terminal of the new lamp-socket; the other end is cleaned and connected to one terminal of the lamp-adaptor. Do not forget to thread the covers on to the wire before tightening the screws—it is inexpressibly irritating to find later that one has omitted these.

The two wires at one end of the main coil of flex are separated, threaded through the covers and connected to the empty terminals on lamp-socket and adaptor respectively: the other ends of the flex are attached to the two selected terminals on the switch.

Remove a lamp from the room pendant and plug in its place the lamp adaptor; then put the lamp in the new lamp-socket. When the room switch is depressed the lamp may not light; but it will be found that it can now be controlled by the new switch. It is useful to mark the "on" button of the switch with paint.

Wire of 14/36 gauge carries current up to one ampere. Lamps, however, are rated not by the current they pass but by the watts they use. The wattage of a lamp is found by multiplying the current consumed (in amperes) by the electrical "pressure" (in volts). On a two hundred volt supply the 14/36 wire, carrying one ampere, can be used for a lamp up to 200 watts.

500 *watts—Not* 700

But the same wire cannot be used to feed a 200-watt projector! Strange as it seems, a normal projector of this rating takes 500 watts from English mains.

Firstly, the 200-watt rating applies to the projector *lamp* only; we must add another 70 watts for the motor. Secondly, the lamps are generally arranged to work on 110 volts; when the mains supply is at a higher voltage, the difference in voltage is dissipated in the resistance supplied with the projector, with consequent waste of power.

To obtain 270 watts *at* 110 *volts* we must pass a current of $2\frac{1}{2}$ amperes, since $2\frac{1}{2}$ multiplied by 110 is approximately 270. This current also passes through the resistance; if the mains voltage is 240, then 130 volts

(Continued on page 501)

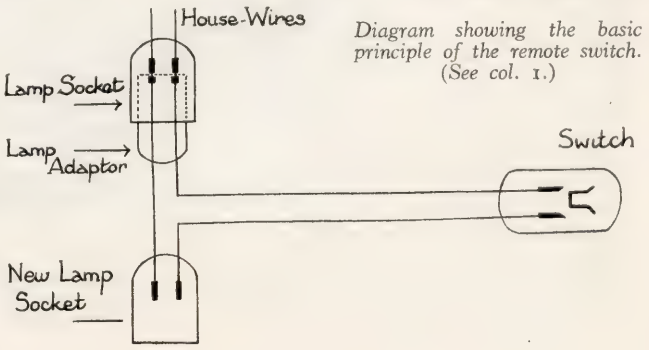


Diagram showing the basic principle of the remote switch. *(See col. 1.)*

¶ *Most amateurs know that the tempo of a film largely depends on the cutting. If the cutting is quick the tempo, or rhythm, of the film is quickened; if it is slow, the tempo is, of course, correspondingly slackened. Our contributor is not, however, concerned with tempo as such, but offers an original approach to the consideration of filmic time, analysing the 'temporal close-up' and the 'temporal long shot.'*

Film Tempo

By A. VESSELO

THE Soviet film-director, Pudovkin, in one of his books, suggests the use of the slow-motion camera in order to get what he calls a "close-up in time." By this phrase he means to indicate that there is a comparison between the camera close-up, which makes objects appear *larger* to us than they are in reality, and the slow-motion scene, which makes incidents take *longer* than they do in reality.

The analogy as it stands does not take us very far, because slow-motion is too obtrusive a method to be used except on rare occasions. But the concept of the temporal close-up is, none the less, a very valuable one if we apply it in rather a different way. For in practice, without introducing slow-motion into the matter at all, we can find, in any and every normal film, a distinction between different kinds of *tempo*—which corresponds extraordinarily closely to the distinction between long-shot and close-up in camera-position.

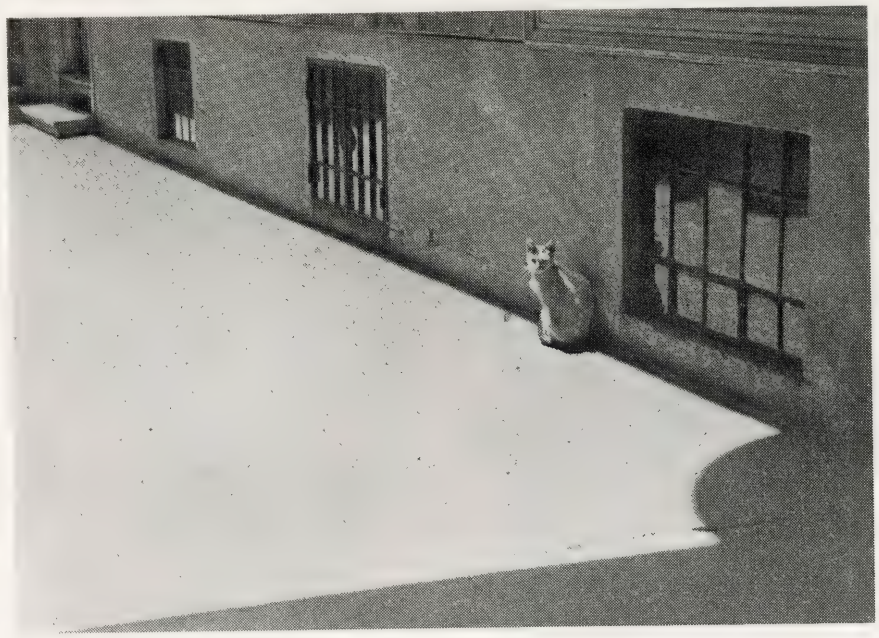
In a film it is the natural thing to eliminate all unnecessary moments and, by means of cutting, to build up the action out of essentials. This means that film-tempo will always in the long run be measurably faster than that of reality; and it also means, obviously, that the more you eliminate, the faster you go, while the more you feel it necessary to put in, the more deliberate your progress becomes.

Here is exactly our distinction between long-shots and close-ups. The temporal long-shot is the survey of events which shows us a great deal in a short view, at the same time inevitably showing us only a little of each separate item; the temporal close-up is that which limits its view to a small passage of time, and shows us the separate events in much more detail.

Something parallel to a temporal long-shot in a film is the sort of passage, in a novel, where the author bridges over a gap by saying, "For the next five years nothing eventful occurred to spoil the Browns' married happiness." He might go on to add "Then one day . . . ."; and this phrase would introduce a change of tempo, a change to a temporal close-shot.

In *Mr. Deeds Goes to Town*, the passage where Mr. Deeds was actually brought to town to come into his fortune was shown mainly in temporal long-shot. Since there was no need to dwell for long on the journey as such, it was indicated by rapid views of trains and traffic. The same method is employed at the very beginning of *The Devil Takes the Count*, where Freddie Bartholomew arrives from England to visit his father in America: it is clear that no more than a tiny fraction of such a journey *could possibly* be shown in temporal close-up. Again, the stock shots of clocks and calendars to represent the passing of time fall plainly into the category of temporal long-shot.

It should be emphasized that the temporal close-up or long-shot has no necessary connexion—except simply *by analogy*—with its camera counterpart. A single example should adequately demonstrate this and possibly we could not do better than take the familiar example of a race sequence. You might reasonably start off with a temporal close-up to give suspense—runners toeing the line, the starter raising his gun, and so forth. Here your *camera-shots* would be both long and close-shots intercut; but *temporally* it would all be a single close-up. The race itself, however, would be quite different. There would be no incentive to show the whole race in all its stages: you would need only to pick one or two rapid and revealing views of critical details; and thus your method would be essentially that of temporal long-



A stray cat or dog in an otherwise empty area or street can give piquancy to a shot. Similarly, a sheet of newspaper being borne on the breeze in a still street scene will, by its movement in contrast to the stillness, enhance the effectiveness of the shot.

shot. Yet your *camera*-shots, as before, would be both long and close-shots intercut.

We may pass on from here to another important point. Unless you are to have speeded movement, there are very definite limits to the amount you can crowd into your temporal long-shot; for it must be remembered that your *basic scenes*, the little separate camera-shots, out of which a sequence is made, cannot be made faster than the normal: they are the indivisible atoms, so to speak, of a film. So that the more you put into your film, the more it will approximate in continuity not to a smooth succession of events but to a series of jerks. This is why the "Cavalcade" type of film is apt to be so unconvincing.

Short Compass

Here is where, for the amateur, an occasion like Christmas can be so extremely useful; for it provides us with a convenient centre for our action, within fairly narrow limits of time. Nor is the full-length professional film above taking advantage of such opportunities—and with good reason. The action of *Barcarole*, shown in London last year, took place during a single night of Carnival; while *La Kermesse Heroique*, the new French film at Studio One which has been so successful, begins with the preparations for the festival of St. Cyprien in a little Flanders town in the seventeenth century, and ends on the morning after the feasting is over. These festivals are, of course, communal, while Christmas is limited to the family, and is thus more intimate and more suitable to the amateur's resources.

A useful parallel to human emotions can be found in the sky; anger, storm clouds; sullenness, a lowering sky; happiness, a sunny, cloud-flecked sky, and so on. A few cloud studies will therefore prove a valuable addition to your library of incidental shots.

The temporal close-up, on the other side, may also suffer from too much stress. To keep the tempo of a film at a tempo as slow as that of ordinary life is only possible in relatively short passages. Otherwise it could only mean the abandonment altogether of the principle of cutting, since an audience will always assume—subconsciously—that cutting implies a bridging-over of time-intervals. No director in his senses would, of course, dream of trying to maintain a long unbroken time-sequence in relation to a single small group of characters; but the trap is much less obvious when *parallel cutting* is involved, i.e., when the scene alternates between separated characters or groups of characters who are engaged in practically simultaneous activities.

Accumulation of Detail

In the M-G-M film, *Fury*, the events leading up to the attempted lynching demonstrated this point very well. My short remarks on the subject in the review in the October issue may fittingly be expanded here. Fritz Lang conveyed his atmosphere by the method of accumulation of detail—by moving from one spot to another, and by showing the growth of rumour through tittle-tattle and exaggeration, the unwillingness of corrupt authorities to take action, the difficulties encountered by the Sheriff in restraining the mob, and so on. All this enters into the general category of parallel cutting.

The events portrayed were not, for the most part, strictly simultaneous, but they were nevertheless near enough to each other in time to create a confusion; for every time Fritz Lang brought us back again to Sylvia Sidney—as I explained—and showed her still waiting for Spencer Tracy (whom we knew meanwhile to have been thrown into jail) we were conscious of surprise that so short a time was supposed to have elapsed.

Some time ago it was announced that Hitchcock was proposing to make a race-film, whose action would cover an hour and a half—the same time as the film. Now this was obviously intended to be done in much the same way as the passage described from *Fury*—by intercutting parallel events. But for much the same reasons also it would be extremely difficult to make effective; and except by the continual cutting-in of clocks it would be hard to make the audience realise that the events were parallel and not consecutive. Possibly it is significant that little has recently been heard of this Hitchcock project.

Contrasting Tempi

In *The Count of Monte Cristo* there was a sequence where Robert Donat, imprisoned in the Chateau d'If, sewed himself up in a sack which was to be thrown into the sea, in order that he might thus escape. He had to do it in a brief space of time, while a warder was coming down the corridor towards his cell; and there was a certain amount of cutting between the two, to give suspense. But in a film a man walking down a corridor is usually a very incidental detail, and we do not expect to see it dwelt on for long; while on the other hand it is a complicated business for a man to be sewn up in a sack, and we cannot conceive of its being done in a moment.

(*Continued on page* 510)

"THE LIFE OF THE PARTY"

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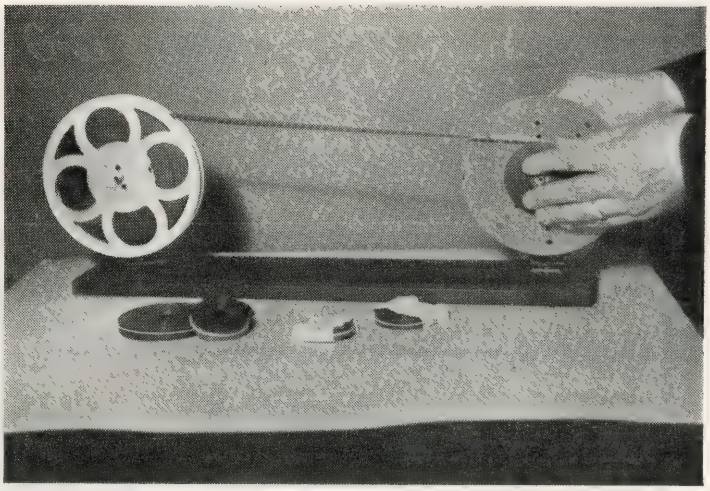


WINDING FILM INTO A COIL. Note films already coiled and banded with elastic; also two films with paper "labels" also held by elastic bands. (Fig. 1.)

SPOOLING WITHOUT SPOOLS

Most amateurs have films which they seldom project but do not wish to part with. Why allow them to occupy spools which could be more usefully employed? The device described here obviates the necessity for them and is a great convenience when editing.

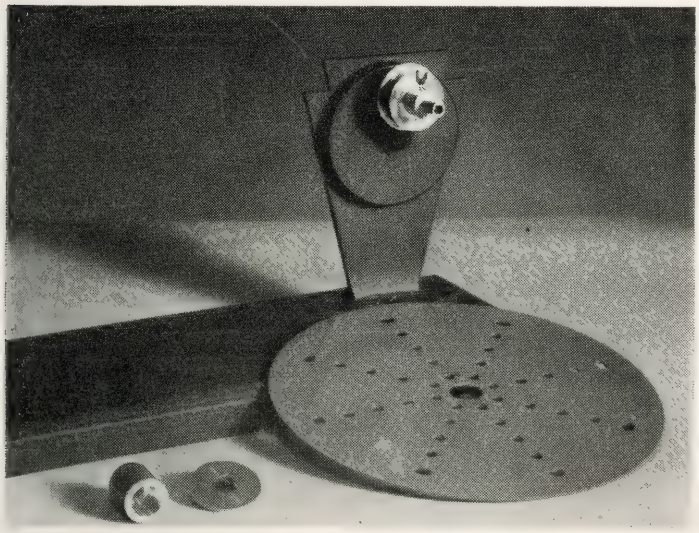
By HAROLD B. ABBOTT

THERE is really no reason why every amateur film of 100 feet or more should be permanently stored on a 200, 300 or 400 ft. spool or, for that matter, any spool at all. It is obvious that you must have *a certain number;* but is it really necessary to have several pounds worth of spools doing nothing? I think not. In the palatial picture houses of to-day are the films received from the renters on projector spools? They are not! They are spooled "on their own" and placed in tins from which the operator must extract them and wind them on his "own" machine spools.

I have no quarrel either with spools or their manufacturers; but I *do* know that many cine amateurs have to count the cost of their filming and the purchase of empty spools is an "item" to them; moreover, it is probably the one item which gives them no real pleasure in the purchase.

Very well, then; what is my suggestion? It is that the amateur, having acquired sufficient machine spools to provide a normal programme, may regard these as part and parcel of his projector equipment and need purchase no more. His films are then spooled "on their own" and filed in a suitable manner so that any may be selected for a particular programme, being wound on to projector spools just before the show commences. This, of course, postulates the possession of a convenient rewinder; but most users of super reels (whether 16mm., 9.5mm. or 8mm.) possess this, either as a separate accessory or as part of the normal function of the projector.

Anyone who has tried to spool a film, "minus reel," will know well the difficulties of the process—the awkward obstruction caused by the driving pin on 9.5mm. rewinders; the difficulty of "getting a start" (with *any* gauge); and, more than all, the supreme difficulty of getting the spooled film off the rewinder. With one of the gadgets I shall presently describe, all these difficulties are completely overcome and the spooling of film into a coil becomes an easy and even a fascinating business.



PARTS of the SPOOLER. The special hub for 9.5mm. films is shown on the rewinder spindle, with the Meccano plate at the foot. At the bottom left are the two component parts of a 16mm. "hub." (Fig. 2.)

It might be thought that the simplest method of coiling film is to use an ordinary spool with one flange removed; but the objections are sufficient to rule out this method as entirely unsatisfactory. For one thing, most spools would collapse if one side were removed; again, the core or hole in the centre of the spooled film would be so large as to reduce the solidity which is an essential feature of coiled films, to say nothing of the waste of space (particularly noticeable on fairly short films); and, finally, it would be most difficult to get the film away from the half spool because it clings tightly to the hub and it is impossible to get the fingers between the coil and the remaining flange of the spool. What usually happens is that the film is drawn out in the form of a cone which must afterwards be flattened and the centre filled in—a process not only tiresome, but highly detrimental to the film.

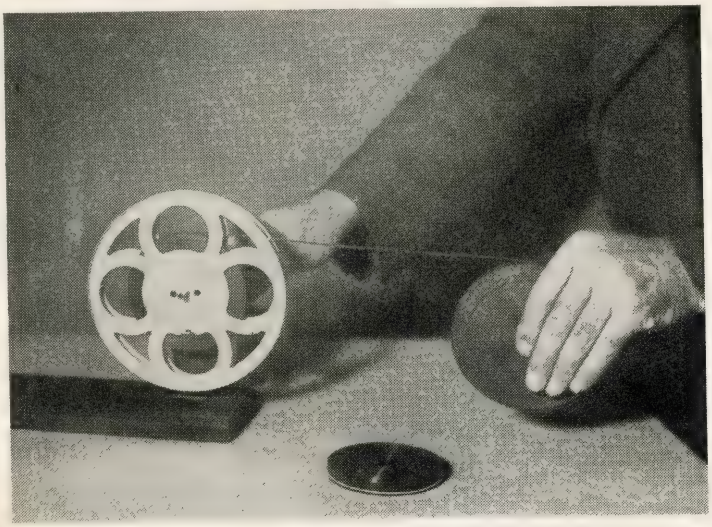
(Continued on next page)

(Continued from previous page)

Spooling Without Spools

For 9.5mm. Films

All these difficulties are overcome by the brass hub and flange-plate which constitute my device. For 9.5mm. films the brass hub has a boss of sufficient diameter and thickness to accommodate the driving pin which is a feature of all 9.5mm. rewind spindles and which is normally one of the obstacles against securing a small core in the spooled film. The hub proper is 3/8" long by ½ in. diameter and the boss is of 1 in. diameter and ¼ in. thick, making the over-all length of the fitting 5/8 in.



RE-REELING A COIL OF FILM
If the coil is not too large it may be allowed to revolve between thumb and finger. (Fig. 3.)

Obviously the best way of making this part is to turn it out of 1 in. brass rod by means of a lathe ; but amateurs with a more modest engineering equipment may make the boss with hacksaw and file* and " sweat " a 3/8 in. length of ½ in. diameter brass rod on to it by means of a soldering bit or blowlamp. The next step is to drill through the centre of hub and boss with a 15/64 in. twist drill so that it will fit the rewind spindle ; and, finally, a slot must be cut in the edge of the boss to accommodate the driving pin. This is best done by drilling a 3/16 in. hole just inside the outer edge of the boss and then filing through the edge with a warding file, producing a U-shaped slot.

That completes your brass hub, which will be found to fit any 9.5mm. super-reel rewinder, whether fitted with spring stops or " turn-down " stops. In the case of the latter it may be found convenient, when using the device, not to turn down the catch but to leave it " out straight " : there is no fear of the hub working off the spindle, because it is held in check by the thumb which is controlling the film (see Fig. 1).

Now comes the flange-plate, which is simply a Meccano 6 in. circular plate (Part No. 146), the centre hole of which must be enlarged with a ½ in. drill so that it is a snug sliding fit over the hub.

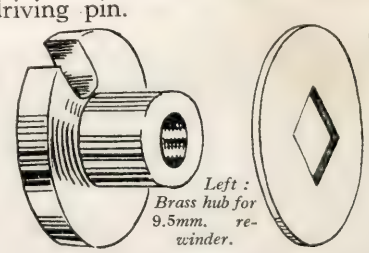
For 16mm. and 8mm. Films

In the case of 16mm. rewinders there is no driving pin ; but the spindles are square for approximately half their length and round for the remainder. To produce a brass hub with a centre hole partly round and partly square would call for considerable engineering ability ; therefore we must devise a simpler method of fitting.

Secure a piece of 5/8 in. diameter brass rod a shade less than ¾ in. in length and drill a 5/16 in. hole through its centre. Then get a 7/16 in. drill and enlarge the hole already made *for a distance of half an inch only*. Your hub will now pass over the spindle of a 16mm. rewinder, but will slip because the squared shank is able to revolve in the 7/16 in. diameter hole. To remedy this get a disc of brass* about the size and thickness of a worn halfpenny, drill a 5/16 in. hole in its centre and carefully file this into a square with 5/16 in. sides.

Having tested this disc over the square portion of the rewind spindle it is then " sweated " to the drilled-out brass rod, making sure that the end with the large hole is against the disc. " Sweating " is accomplished by blowlamp or soldering bit and great care is necessary to ensure that the square hole of the disc is perfectly centred with the hole through the rod, or hub as it now is. The overall length of the finished fitting should be ¾ in. The flange-plate is Meccano part No. 146, as before, but in this case the centre hole must be enlarged to 5/8 in. diameter to accommodate the hub.

By stipulating that the 7/16 in. clearance hole should extend for half an inch into the hub, I have provided for those 16mm. rewinders which are adapted for rewinding 8mm. spools. In the case of an actual 8mm. rewinder the making of the hub is very simple : merely a 3/8 in. length of ½ in. round brass rod drilled with a 5/16 in. hole, a V slot being filed along the length of the hole to accommodate the small projection which acts as a driving pin.



Left : Brass hub for 9.5mm. rewinder.

Components of 16mm. hub. (Core shown in half section.)

So much for the engineering details. Now I am fully mindful of the fact that many amateur cinematographers do not even possess twist drills leave alone lathes ; but I have kept construction as simple as possible and cannot possibly suggest a contrivance that can be made with a pen-knife. However, suppose you gave the job to a mechanic and suppose he charged you half-a-crown for it ; well, that's only the price of one spool, isn't it ? And you would have a useful contrivance for the rest of your life. (Contd. on page 502)

**Brass discs, size 1in. x 1/4in and 1in. x 1/16in. may be obtained from Stanton Bros., 73, Shoe Lane, E.C.4 ; as, also, may round brass rod in all diameters.*

Note the banks of lights used for this scene from "The White Angel," January release reviewed on this page.

Problems of the Historical Film

TECHNICAL FEATURES OF SOME JANUARY RELEASES

THE problem of novel-into-film is one that has long been debated but is still very far from a solution. In *Anthony Adverse* we have a good sample of the difficulties facing an adapter. This tremendously long historical novel has been turned into a film lasting two hours and twenty minutes and containing an outstanding cast of actors, elaborate settings and some really impressive photography. Yet for all its beautiful mounting, for all the care that has been spent on it, it remains unequal to the heavy task that has been imposed on it.

There are, first of all, the obvious difficulties of presenting continuously and explicitly the successive developments of a complicated character (who is only one among several) over a long stretch of time. You may or may not find the change from child to man convincing, and you will notice that the various characters do not seem to age at the same rate; but even the alterations in Anthony Adverse during his manhood are unsatisfying, because on the screen they are bare 'take-it-or-leave-it' facts, whereas a novel can explain subtly and at length how they occur within the mind. And since it is almost invariably the ending (which has to draw the threads together) that makes these inadequacies most clear, it is natural to find the end of this film weak and inconclusive.

But there is another extremely important point. One of the chief elements in the novel is the historical background against which the performers play their part: to take it away is like taking away the foundations of a building. Yet the structure of the film makes it necessary to take much of it away; for a film has not the discursive powers of a novel—it must deal with foreground facts, with immediate events—and history is left largely to the meagre suggestion of costumes and settings and the brief entry of an unconvincing Napoleon.

Intrinsically Sincere

In *The White Angel*, the story of Florence Nightingale, history comes right into the foreground. After the Pasteur film, this suffers by comparison; but apart from a too obtrusive undercurrent of sentimentality, it is intrinsically sincere and offers yet another interesting example of the entertainment-film dealing with the lives and activities of significant real persons. Note where the difficulties lie. Pasteur was a man and could be portrayed as an individual, without any dependence on stereotyped sex-appeal; but Florence Nightingale is a woman, and Hollywood feels that she must be made externally attractive and given at least a minor love interest.

The central figure starts off, therefore, with the disadvantage of being superficially unlike her original. The introductory sequences, too, which are constructed partly to meet the same demands, are accordingly not very strong: it is only later, when the film gets on to what it really has to say, that the action tightens up and, in fact, at its peak points it has a taut compactness which is remarkable. A graphic economy, both of picture and words, is the key to the success of these passages.

It would have been easy to over-emphasise the actual war scenes, but the mistake has been avoided and these scenes show, too, a scrupulous impartiality. Elsewhere there are occasional small solecisms, such as a British soldier holding his rifle at the American slope, or a London Bulletin-board headed 'London Times.' Finally, the closing scene, which shows Florence Nightingale being honoured by Queen Victoria, is oddly spoilt by the censor's restrictions, which forbid the Queen to be shown: so that Kay Francis has to deliver a long monologue to the Queen's portrait! This is extremely artificial.

The credits for *San Francisco* include a special title

By A. VESSELO

(*Continued on next page*)

Technical Features of Some January Releases

(Continued from previous page)

for the man who made the 'montage-sequences.' This obviously defines 'montage' (rightly or wrongly) as something specifically different from ordinary cutting. As illustrated here, it is a succession of brief shots, taken from revealing angles and mostly at close range, to give a cumulative effect by means essentially of *suggestion*. The shots in question show the great San Francisco earthquake of 1905 and the general upheaval and destruction is indicated by views of falling masonry dust, a toppling statue in close-shot, a loosened cartwheel in big close-up in the roadway and so forth. The earthquake is accompanied by a tempest of noise, giving way at last to silence when the shaking ceases. In addition, there is a good deal of trick-work, showing, for instance, yawning cavities appearing in the streets and people falling in; but it is the cutting which is most vital.

A large sheet supplies an appropriate background for this set for "The White Angel."

There is a number of weak fades earlier on, giving an air of scrappiness to the continuity. Thus, when Clark Gable declares his intention of taking Jeanette MacDonald back from the opera house to the 'Paradise,' his declaration is followed by a curt fade, leading to a poster advertising her at the 'Paradise.' The effect of the fade is to create a meaningless gap, for there is no real idea of pause here: a plain cut, properly timed, would have been much better.

There is a shot at the end of the survivors of the earthquake, stretched in a long line across the screen, coming into view upon the horizon and advancing towards us, singing. This is supposed to give a 'lyrical' effect; but it is so obviously synthetic that the only impression we get is of falseness.

The spectacular remake of that popular success, *Show Boat*, has one bad time-lapse. Allan Jones and Irene Dunne, within a very short while of their marriage, are seen standing lovingly side by side. We pass directly from this shot to companion scenes of Irene Dunne ill in bed and of Allan Jones elsewhere gambling with his cronies: subsequently we learn to our astonishment that they have now been married for something like a year, that the wife's illness is that of childbirth and that the husband, since their marriage, has been unable to overcome his old vice. For a single simple transition to bear such a burden of implication—though the transition be accomplished by a dissolve or even by a fade—is extraordinarily difficult.

One of the best things in the film is undoubtedly Paul Robeson singing 'Ol' Man River'; but observe how hard put to it the director has been to find something to do with his camera while the singing is going on. Paul Robeson sits on the quayside and the camera moves round the scene slowly to end with a big close-up of his head: this is more or less in place, but in addition we have cut-in shots (superfluous in themselves) to illustrate the points of his song. It is the sort of problem that all musical films come up against somewhere; and there is no easy or universal way out.

Sliding Platform for Titlers

Many amateurs prefer to make their own titlers, and probably, like myself, find difficulty in getting a smooth running sliding platform for the camera. I have, however, found an extremely simple way of overcoming this difficulty, at the same time simplifying the construction.

Cut two 4 ft. lengths, an inch wide, from a tongue and groove board so that they include the tongue. Screw these, tongue upwards, on to a base board (7″ wide) at a distance of 6″ apart, thus forming slide rails.

To construct the platform, cut two pieces, each 2″ x 7″, from similar tongue and groove wood, this time including the groove. Screw these to a piece of wood 6″ x 7″, so that when completed the grooves of the platform fit on to the tongues of the rails. Strips of wood may be fastened on to the platform to fix the camera position. With this method the risk of twist or "side-lash" is negligible.

—*E. G. Tyldesley, 12, Upper George Street, Tyldesley, who has been awarded half-a-crown.*

Messrs. Camera Craft, Ltd., of Camera Corner, Palmers Green, have recently enlarged their showrooms to enable a fully representative stock of all the well-known cine apparatus and accessories to be available. There is an attractive demonstration theatre equipped for both sound and silent films, and attention is drawn to the library of 9.5 mm. super films which has been running since 1923.

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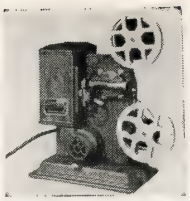

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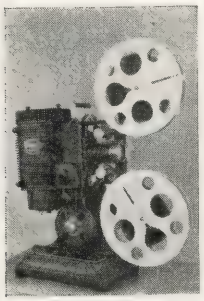

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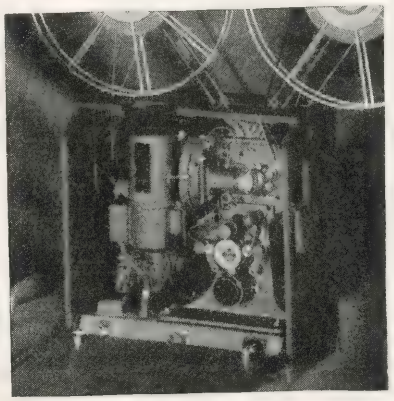

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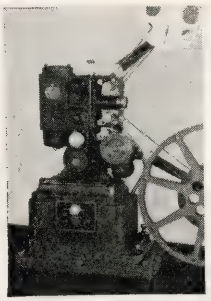

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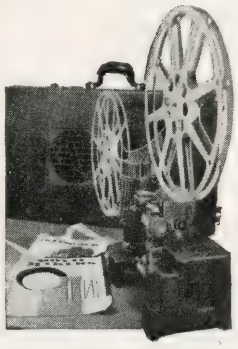

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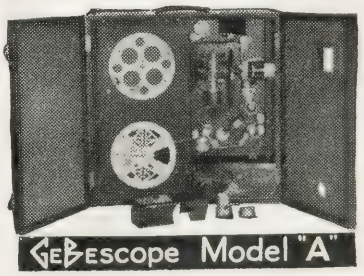

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A WEDDING HAS BEEN ARRANGED.

By P. HUGHES. 9.5mm. 100 ft.

Movie-makers recruited from the ranks of still workers do not always find it easy to un-learn the rules of their former hobby, with the result that while their films are usually very effective pictorially, they are often too static to be considered real movies. Or else the movement is supplied by the camera alone in long meandering pans and tilts. It is therefore a pleasure to come across a film by a former still photographer which really does move and is ably constructed. It is not just a news-reel of a wedding, but a dramatisation of it.

"A Wedding has been Arranged" opens with a close-up of a calendar: April, followed by a close-up of an invitation card. Cut to close-up of calendar, a leaf being torn off to reveal: April 18. Close-up of letter being pushed through letter box, followed immediately with a close-up of the letter propped up against an egg on the breakfast table.

This transition is too abrupt and it would therefore be advisable to take out the letter box shot. We can quite readily take it for granted that a letter on the breakfast table has arrived via the letter box and, indeed, it does not matter how the letter comes. If, however, it was necessary to establish the fact that it was posted, the letter box shot could have stayed in, but in order to allow for time lapse we must either cut on action in the next shot or else interpolate another shot in which the letter does not appear. Thus we could show the letter being placed on the table or we could show a close-up of the recipient, no letter, of course, being visible, but after a second or so his hand would bring it into the picture.

Follows a close-up of the letter: "Dear Brother, accept my heartiest congratulations, P. P.S. Remember, there is still time." Tilt up to show man grinning over letter. S.T.: "Zero Hour," followed by a close-up of a watch. Now while it is the usual practice to follow a sub-title with the shots to which it refers there are occasions when the order is better reversed and this is one of them. The time of the wedding is of vital concern to the bridegroom, but not to the audience. It does not matter to them what hour zero hour is, but only the fact that it *is* zero hour. By putting the sub-title first you stress the time; by putting it second you stress the fact that zero hour has arrived. On the face of it there does not seem to be much difference in the two methods of approach. But there *is* a subtle distinction as the producer will find for himself if he changes the order. In the one case the title is a not entirely necessary explanation, in the other a commentary.

Those Church Steeples

If he does transpose the shots he will have to take out the sub-title that comes next: "Parish Church," followed by a shot of the same, tilting up to the steeple. It is, indeed, just as well that it should come out, for it is pointless. Admittedly the audience may not know that it is the parish church and not any kind of church and if the film is to be a faithful record it is perhaps just as well that they should know. But the knowledge is of no use to them if they do not know what parish the parish church is in. The simplest way to have established the location would have been to include a shot of the notice board.

After the tilt to the steeple, a shot of bells ringing. Church spires seem to exercise a fatal fascination to the amateur cinematographer. No matter how uninspiring the steeple may be he can rarely resist the temptation of pursuing it with his camera. But here the *raison d'être* of the tilt is in the bells ringing, a very necessary part of a wedding. The groom and best man arrive. S.T.: "Courage, brother!" We get another shot of them and then are introduced to some of the guests. Close-up of a page of the Wedding March. The bride and her father arrive.

The gracefulness of the subject is enhanced by the reflections, an integral feature of the composition.

Then comes another sub-title: "After the service," succeeded by three stills of wedding

groups, a card being raised like a curtain to reveal each one. This is quite an amusing and economical way of indicating the inevitable ceremony of portrait taking, but the sequence should come after the shots of the couple emerging from the church and being showered with confetti. A shot of the exterior of a restaurant places the location of the reception and then comes a still, over-exposed, unfortunately, of the bride cutting the cake. C.U. of luggage. C.U. of label: Mr. and Mrs. ——, Llandudno." Medium shot of train. S.T. "Bon voyage." The train again. The end. The photography is indifferent and the titles are rather poor, but it is a bright little production and well deserves its Leader.

MUNDESLEY MEMORIES. *By W. G. COVENTRY.* *16mm.* *280 ft.*

There is a certain gay irresponsibility about this film but this does not condone its patchiness and lack of construction. It begins with a shot of hands turning over the leaves of a guide book. Then a sub-title, "The Night of Aug. 16" and another "2 a.m." Follows a strip of blank film and another sub-title, "Came the dawn," succeeded by a shot of trees and so on speeding by as the car pursues its way, the bonnet in the foreground.

There is a novel idea behind all this, but it is not worked out properly. The author's intention was presumably to lead us up the garden. We expect something to happen at 2 a.m., but instead there is just an empty blackness: night, after which comes the dawn. Well, we can take a joke as well as anyone, but has this one any point and does it help the development of the plot in any way?

Deliberately misleading the audience is quite legitimate in the right context. One of the commonest ways of doing it is to show only part of a scene and then to expand it either by iris or trolley back, so that it is seen to be something quite different from what the audience supposed, e.g., in a Walter Forde comedy which you can get from your film library there is a shot of him playing the piano, coming after a sequence which shows him in his childhood as a young genius of the keyboard. The field of vision is widened and it is seen that he is playing the instrument in a furniture removal van. He has not grown up into a great musician after all, but is just a humble removal man.

Classic Chaplin Gag

Then there is the classic Chaplin gag. His wife has left him; we see only his back, the violently shaking shoulders speaking eloquently of great grief. And then we see that he is manipulating a cocktail shaker.

That strip of blank film might indicate anything or nothing, so that the joke lacks decisiveness and point. Had the sub-title read: "2 a.m., Aug. 16, what Father thought at having to get up so early," followed by the blank strip, its insertion might possibly have been better justified. Quick cutting of shots of road signs, sheep and cows in the road, and so on, give a good impression of the journey. Then a lady and child get out of the car. End of the first sequence.

The next begins with them walking down some steps

Imaginative presentation through expressive camera angles can give even a very ordinary subject a certain dignity.

to the sea and is labelled "Later." Now continuity titles such as "Later," "That Night" and "Meanwhile" are a throwback to the early days of the cinema, although it is true that Chaplin still makes use of them in "Modern Times." But Chaplin is a law unto himself. Even before the talking film the professionals had discarded them.

Nowadays time lapse is conveyed by mechanical means such as the fade or lap dissolve or by symbolic shots which are now becoming almost as hackneyed as were the old sub-titles: shots such as leaves flying off calendars, the hands of a clock rapidly revolving, full plates and empty plates, empty cigarette tray and cigarette tray full of ends, a tree gay with blossom lap-dissolving to a tree with its branches bare. Quite obviously none of these devices would do in this context, but do we, indeed, need to stress time lapse at all? Can it matter in the slightest how long a time elapsed before the lady and child went down to the sea? Only in so far as we must not show them getting out of the car in one shot and appearing in an entirely different location in another.

It was to bridge this gap that the author inserted the sub-title, but it was not a sub-title but continuity links that were needed. After they had got out of the car the camera might have followed them for a short distance. Then cut to the sea scene into which after a moment or so they appear. Provided that the shots are smoothly linked it does not matter that one was taken in the morning and the other in the afternoon, or that the

(*Continued on next page*)

Hints on PERSONAL MOVIE-MAKING

(*Continued from page* 493)

second was taken before the first. Or, after the car shot had ended with the camera trained on the two as they walked away, we could switch back to the car. The driver could examine the tyres or consult a map, giving the lady time to get down to the sea.

The whole trouble is lack of planning. People do not get out of cars and go down to the sea as if that was their preordained mission in life. They talk with the driver, he tells them for heaven's sake not to be long —there must inevitably be some incidental by-play. It is the incidentals—the continuity links—that this film lacks. Most of the incidents are too isolated.

Next comes abruptly a sub-title: "The launch," followed by a shot of the same. The sudden change from the personal to the impersonal is disturbing. From the beginning of this film we get the impression that it is to be a personal record but the personal element is very sketchily presented. The shot of the launch could have been linked on to that of the lady and child by having them come into the picture, but one cannot achieve continuity throughout the film by such means. If we saw them in every shot we should get heartily tired of them.

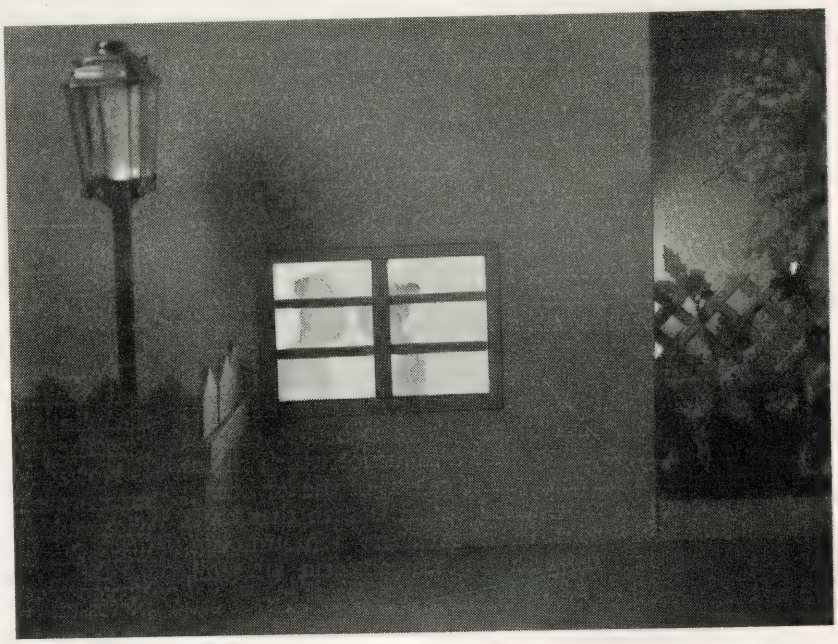
But we can employ associative cutting. For instance, after the shot of the launch it would be a natural transition to a harbour (if there is one) or quay. One could show the quaint buildings round it and the types that people it. We take a shot of a fisherman looking out to his boat, cut to shot of another boat. A hand comes down and takes it up, revealing that it is a toy boat. Mid-shot of the child playing with it. We have thus got back to the family again and the intervening shots have enabled us to change their location without any need for explanatory sub-titles.

BURGLAR PROOF. *By TWYFORD PICTURES. 16mm. 200 ft.*

A man reads in his newspaper that burglars are active in his neighbourhood. He returns home unexpectedly, hears suspicious noises and thinks that thieves are already in possession. But it is only the gas man. A simple plot—almost trivial, but its success lies largely in its simplicity. Here we have the type of theme and treatment best suited to the conditions of amateur filming: the single incident. There are no complications, no bye-plots to obscure the development, and the setting, or framework, is one with which the producer is completely familiar: his own home. The theme is just right for the footage. Continuity pitfalls are largely avoided because the various events are more or less continuous; there are no very considerable time lapses to gloss over.

The inexperienced amateur might wonder how such a plot could fill out even so limited a footage as 200 feet. Let us see, therefore, how Mr. Sargeant, the producer, went about it. In the first place we must realise that the climax can be effective only if it is led up to carefully. The fact that a man thinks his house is being burgled is not in itself particularly amusing or dramatic. If you read in your newspaper that somebody has had his house burgled you might be mildly interested, but that is all. But if the victim is a friend of yours then the matter at once takes on a new complexion. It concerns *you* because you know *him*. Similarly, the producer cannot hope to interest you in his climax if you do not know the person it affects. He must therefore take pains to introduce him to you, to indicate his character and his foibles in revealing shots.

In "Burglar Proof" the character of the victim is clearly delineated. It is carefully established that he is nervous of his house being rifled. Had not this fact been stressed there would not, of course, have been any point in the climax. The film opens with a shot of clouds; cut to shot of roof top; tilt down to window; close-up of surface (of dressing table, as it is later shown to be) patterned with shadows, ties being thrown down on to it. This patterned surface matches, to a certain extent, with the shot of the window. Close-up of man tying tie. Medium shot (from different angle) of him at dressing table. Cut to previous close-up. He looks round. Close-up of small gong being beaten.



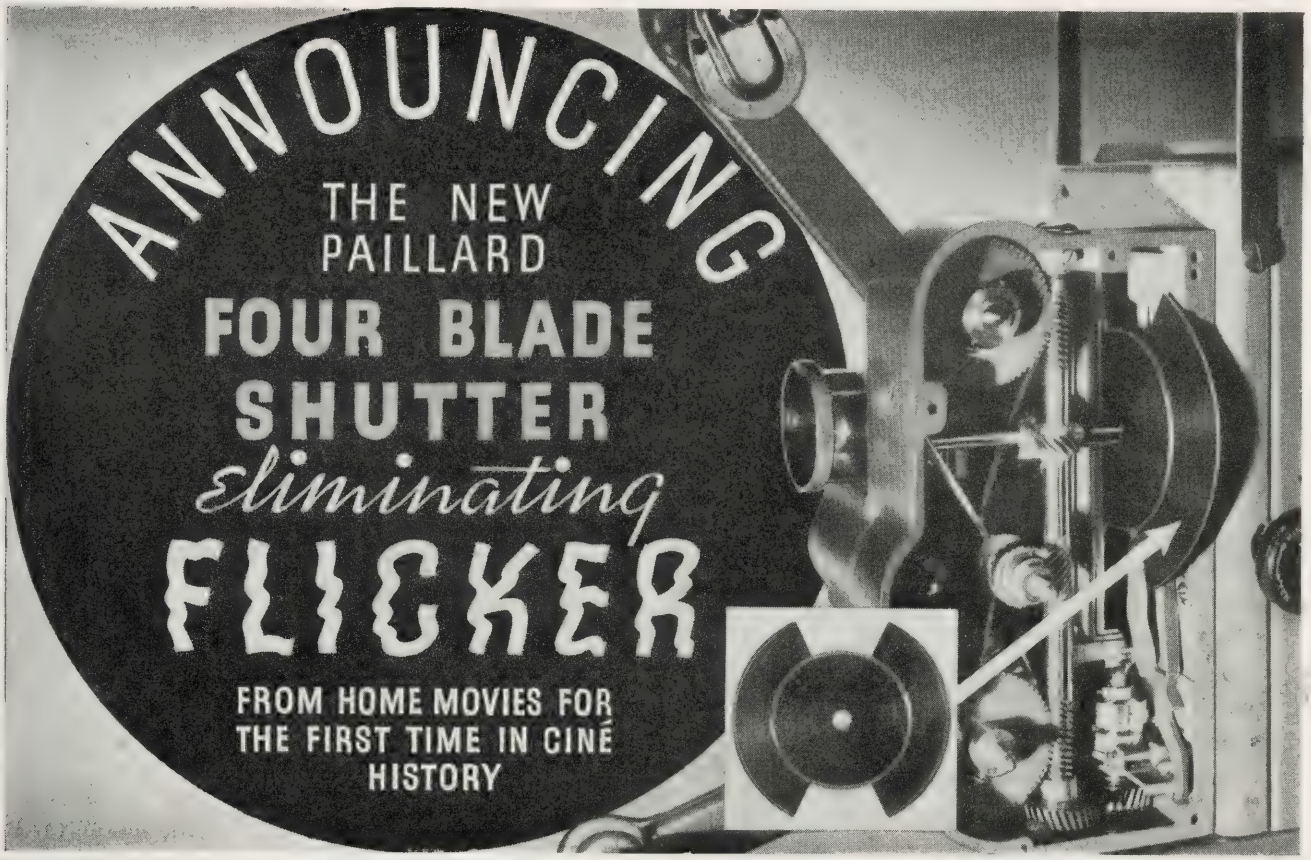
Simple model work offers attractive possibilities. Careful lighting will give substance to cardboard cut-outs

The film opens in an interesting way, but it could just as well have begun with the shot of the gong. Indeed, the opening would have been a little more dramatic had this been done. At the same time, it is a good point to establish the location at the outset, because the house is a featured 'player.'

After the shot of the gong we cut back to the close-up of the man still trying to fix his tie. Cut to hand beating gong. Cut to medium shot of man. Medium close-up,

(*Continued on page* 497)

IN TIME FOR XMAS!



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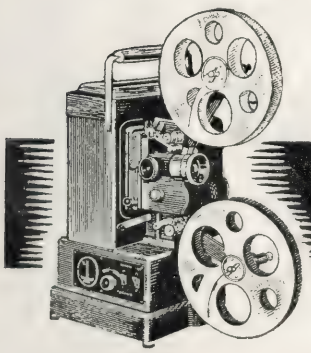

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Amateur Film Technique

(Continued from page 494)

he prepares to leave. M.S., wife at breakfast table. Cut to man at other end of table, straightening the lapels of his coat after having hurriedly put it on. Had he not been shown putting the finishing touches to his dressing the cut would have been too abrupt, but the business with the coat shows that he has but just arrived, so that the transition is a logical one.

Cutting on action like this, even though it may not be the same action as previously depicted (although it should have some relevancy to it) assists continuity and helps to telescope time. But it is usually advisable for the shots to be separated by at least one other or the sudden change in the location may be too marked. Thus, in this case, the shot of the wife at the table bridges the gap from the shot of her husband about to leave his bedroom to that of him having just put on his coat in the dining room. There was no need to show him entering the room, but there *was* a need to link up the bedroom and dining room shots if the sequence was to be a coherent unity—which it is.

This subject will make an attractive title background for the smaller titlers. White or black letters could be used.

M.C.U. He greets his wife. Cut to her, reading newspaper with grim determination, apparently oblivious of his presence. Back to husband. He coughs. Back to wife. At last she looks up irately and asks: "Why the Sunday suit?" Incidentally, she looks in the opposite direction of that we suppose the husband to be. Some adjustment is needed here. After this sub-title the shot of the wife asking the question is continued. Close-up of him preening himself and replying: "Spring in the air, tra-la-la." These words and their accompanying actions help to plant his character. And here it would be as well to add that a comedy invariably looks a most depressing thing in script form. Most professional comedy films, indeed, are to a large extent shot 'off the cuff.'

Recording Conversations

Back to wife, resuming her perusal of the paper, not interested in him. Flash of him, rather disconcerted. Back to her. She exclaims: "There were four more burglaries on the Estate last week," having gleaned the news from the paper. Shot of her speaking continued. When a sub-title indicates what a character is saying the shot of him or her speaking should be continued after the sub-title. As a general rule one may take it that the second shot should be about a third to a quarter of the length of the first.

C.U. Husband chokes over his coffee, but his reaction is just a little overdone. Cut back to wife, who looks annoyed. In this shot both are included in the frame for the first time. He takes paper and reads. Fade out. Fade in to medium long shot, exterior of house (from garden gate). Husband coming out of front door; he starts to walk down path. M.S of him walking along and stopping to examine flowers. M.L.S. Wife comes out, leaving door open. He stops her, thrusts newspaper at her. Closer view, cutting on action, from side. S.T.: "If you think I'm staying in all day for your burglars . . ." Previous shot continued. They both walk off. M.L.S. They get to garden gate. She kisses him and goes off. Shot (from garden) of husband about to go off, when he recollects that the front door is open and goes back to shut it. Now the change of camera viewpoint from gate looking to front door to garden looking to gate was not made merely for the sake of variety. The audience, like the husband, may have forgotten that the front door was left open. If they see it open in the same shot as that in which he walks off they would not be so amused as if, again like him, they are suddenly reminded of it. As we said last month, surprise is one of the most potent weapons in the movie-maker's arsenal. The audience must not be allowed to guess what is to happen next unless the requirements of the plot call specifically for them to be in possession of knowledge which the characters have not got.

If a man tumbles down a coal-hole which neither you nor he knew was there, a good deal of your amusement at his misfortune arises from the unexpectedness of it. If, however, we are shown the yawning hole and the man, all unconscious of it, approaching, then our amusement lies more in our relish at his coming discomfiture than in the actual fall. The producer must decide for himself which reaction he desires to evoke, but the decision must not be an arbitrary one; it must depend on the

(Continued on next page)

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Readers' Films Reviewed

(Continued from previous page)

plot and the character of the player.

At last our hero starts on his way to work, cut to him walking down another road and then another. In the first two shots he walks away from the camera. In the third he approaches it. In the foreground is a man, his head bandaged, talking to a young woman. M.S. of him explaining something to her with elaborate gesticulation. Hero approaches them. S.T. " . . . Then my foot slipped and he got away." Hero, perturbed, walks on. He is obviously still thinking of burglaries. When he gets to the station he finds that he has left something at home, runs through his pockets hurriedly.

Cut to train speeding along. Cut to trolley shot of keys and money on dressing room table. The shots of man, train and keys are inter-cut, suggesting urgency. Man appeals for assistance to passer-by, is repulsed. Cut to shot of train approaching (but from another angle this time). Outside the station a down-and-out plays a flute. Hero stands beside him and receives penny from sympathetic lady. C.U. of his hand with penny in it. Cut to him looking up. Cut to train drawing into station. Hero shrugs his shoulders, gives back penny to flautist and returns home.

The Climax Approaches

Again he passes the fellow with the bandaged head. C.U. of hero looking rather alarmed. He is still suffering from his burglar complex. He gets to his house. The front door is open. He walks timorously up path. Cut to C.U. of bag of tools. He hesitates. C.U. of uniformed worker, sneezing. Cut to C.U. of hero, very much alarmed. He looks up to open window on first floor from whence sound came, spots telephone in window on ground floor, creeps in and telephones.

Cut to C.U. of pair of pliers being dropped. C.U. of hero, looking up in nervous apprehension. Cut to M.S. of gas man examining fire. S.T.: "O.K. now, madam, I think." M.S. of wife. S.T.: "Thank you, Mr. Gasman. It was lucky I met you." Cut to husband at telephone, anxiously trying to get through. Feet coming downstairs. Cut to husband, now quite frantic. S.T.: "Help! Help! Police!" (The wording is arranged in crazy lines). Cut to hand picking up bag of tools. Our hero sees it and begins to realise his error. Cut to shot of door swinging to. Shot of window (from outside), husband framed in it, watching his wife and gas man walking to gate. He opens window and roars with laughter. The end.

Construction and editing are good and the husband gives a pleasing performance, just a little larger than life. The main title is the only unsatisfactory thing about the film. It is preceded by a white-on-black credit, "Twyford Pictures Present," double-exposed on a shot of a dog (possibly intended to be reminiscent of the M-G-M lion). This credit is much more elaborate than the main title, black letters on a plain white background. The juxtaposition of black on white

and white on black titles is unhappy and the contrast is the more marked in that the first few frames of the main title are over-exposed. They should be cut out. A Leader has, of course, been awarded for the film.

LIFE'S MORNING. *By ANDER VALE. 9.5mm. 200 ft.*

This charming little cameo owes its success almost entirely to the planning and editing. It concerns two small children who go out in a sailing dinghy, have to hoist a distress signal and are rescued by father. The children do not evince any emotions of fear or surprise—they are too young to be directed, and quite obviously they are in no danger. But the presentation is such that it does not give one time to analyse the inherent weaknesses of the film. The cutting is quick, vitalising the story. One gets the impression that quite a lot happens in the boat when, actually, very little of any significance takes place at all. There is, however, too much of the children in the boat. This sequence could be profitably trimmed. A Leader has been awarded.

Do not be content with first impressions of a scene; analyse them. The shadow tracery of trees makes attractive patterns.

SOUTHWARD BOUND. *By BARNES BROTHERS. 16mm. 2 reels.*

We have seen many Barnes Brothers' pictures—they are quite indefatigable movie-makers—and this is one of their best. Previous efforts have inclined to the diffuse and rambling. Lack of discipline has been evident: a tendency to film all round a subject instead of selecting the salient viewpoints. This film is more coherent, better constructed. And this is the more commendable in that cruise films are difficult to do well. It is not easy to strike a compromise between the personal and the scenic and to achieve a flowing continuity. The makers of "Southward Bound" have not been entirely successful in this respect—continuity is sometimes halting—but they do reasonably well.

The main title and credits are typewritten. The first shots are the familiar ones of luggage being hauled aboard. There is no real reason, of course, why a cruise film should not begin in this way. The average audience does not have our opportunity of seeing hundreds of amateur films throughout the year and is therefore unlikely to dub such shots as hackneyed. Nevertheless, we would remind those who contemplate making a cruise film of the reply of the small boy when his class mates were asked if they wanted to go to Heaven. Every hand shot up except his. "Don't *you* want to go to Heaven, Johnny?" asked teacher, pained and surprised. "Not if that lot's going," replied Johnny.

Familiar Shots

If you are making a film of a popular subject, remember that the incident that strikes you as novel and as good cine material may have been so regarded by hundreds of movie-makers before you. If it has, then it must surely be a very obvious one. The creative film maker is the producer with an original approach.

After the luggage shots comes a sub-title which tells us the route the vessel takes, but the shot that follows it is one of deck games. In themselves they are quite good shots, but they are out of place in this context. The sub-title focusses attention on the voyage, the shots on the activities during the voyage. It would have been advisable to have followed with a shot of the sea, framed with part of the boat and then to have shifted the viewpoint to the ship itself, coming closer for the deck games.

Elaborate Sub-title

The sub-title "Malta" has an attractive pictorial background and is much more elaborate than the main title. If ornament is required it should be in the main title, while the sub-titles should, preferably, be plain. We get a nice slow pan of the coast line from the boat and then another one in the reverse direction. It is advisable for a pan to go from left to right, for that is the direction the eye naturally travels and it should begin and end with a centre of interest. We could, for instance, end with the quay and then lap-dissolve to some of the passengers on it, thus avoiding any necessity for showing the actual landing.

Instead we have shots of native boats round the liner. The medium close-up of one of them should come after the long-shots. In some cases, of course, it is useful to open with a close-shot and then to expand the field of vision, particularly if the close-shot is matched with the last shot of the preceding sequence. But here the boats have no real connection with the pan of the coastline; they obviously have reference to the liner, so that the long shots, which include part of the liner, should come first. We are shown some interesting glimpses of Malta, followed by some good close-shots of aquatic sports. An attractive colour sequence is included. A Leader has been awarded.

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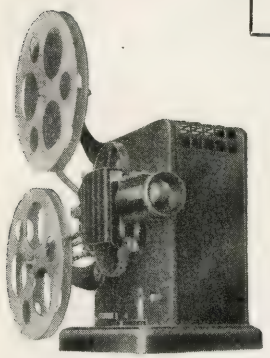

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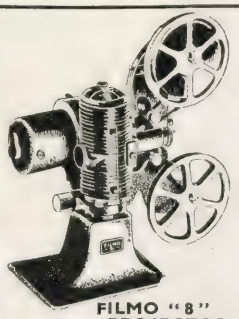

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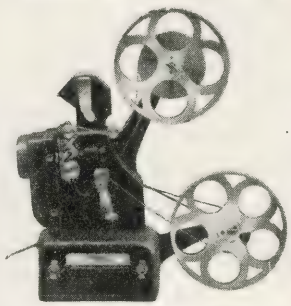

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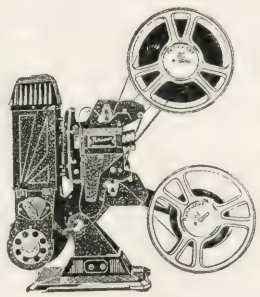

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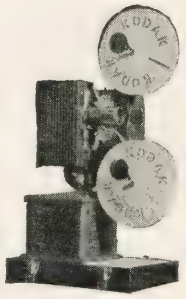

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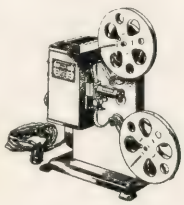

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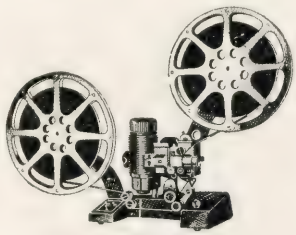

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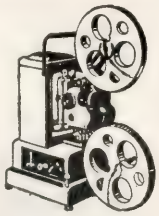

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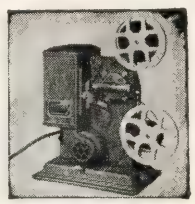

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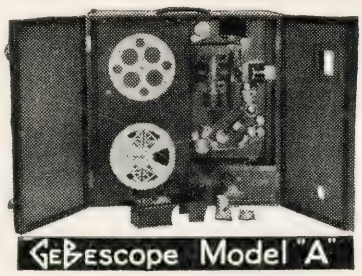

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Comprising Projector, 2 speeds (silent and sound), 2½ watt amplifier and loud speaker. Perfect tone, perfect projection. Handy and portable—£95 0 0 or on easy terms.

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Takes 9.5 mm. films. Has improved silent running movement. Fitted with single picture device and T.T.H. f/2.5 lens. Loaded in a few seconds. £6 6 0
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EXPOSURE METERS
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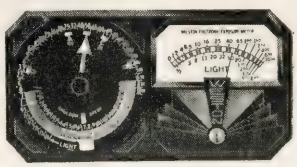
or on easy terms



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ALL THE LATEST ACCESSORIES
Splicers, Editors, Titlers, Tripods — *everything* that a cine user is likely to need. Remember what splendid Christmas gifts these accessories make.

Electricity—A Good Servant

(Continued from page 483)

(240 minus 110) is dissipated in the resistance. The wattage consumed, therefore, in the resistance itself is an additional 2½ multiplied by 130—over 300 watts, or nearly as much as a domestic flat iron. No wonder the resistance feels warm at the end of a run! If a transformer is used instead of a resistance this waste of 300 watts in heat is, of course, avoided.

Currents up to 2½ amperes can be handled by 40/36 twin flex and currents up to 5 amperes by 70/36. Corresponding gauges in " cab-tyre " insulation (round-section rubber cords) are 16/30 and 28/30: this material is frequently preferred, being less liable to kink.

For large currents plug and socket connectors (similar to the wall-points of household wiring) and tumbler switches are essential—the area of contact of lamp sockets is too small. A tumbler switch—household type—is wired similarly to that already described, but the switch, after wiring, is screwed on to a board, through which the wires pass, before the cover is replaced.

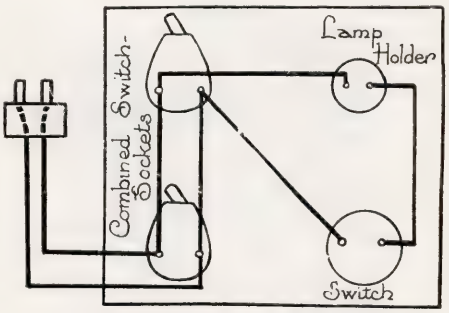
The ordinary 5 amp. tumbler switch can handle 5 amperes: so also can the 5 amp. two-pin plug and socket fitted for standard-lamps and radio. Heavier sockets (10 amp. and upwards) are usually fitted for heating or cooking.

A Multitude of Purposes

Versatile electricity is used for a multitude of purposes in one show; there are the radiogram, the pilot light, possibly a still projector to occupy the screen while spools are changed and many other adjuncts needing current. It is useful to lead this power to a control panel and distribute it through a number of sockets, each controlled by a tumbler switch. Heavy cable is needed to bring the power to the distribution board: for this purpose the domestic vacuum cleaner cord, which safely handles 500 watts, can frequently be adapted. If a projector taking 500 watts is used, a separate supply, from an independent wall-socket, feeds this unit; the distribution board is used for ancillary controls.

The number of gadgets to be operated at the same time is limited by the house-wiring arrangements. In small houses the total permissible load on the lighting circuit is often limited to 1,000 watts for the whole of the house.

The capacity of the meter is stamped on its cabalistic brass plate—5A, 200/240V, 50~ means that the meter passes 5 amperes at 200 to 240 volts, the supply being alternating current of 50 cycles frequency. If the actual voltage is 220, the maximum wattage is 5 x 220 = 1,100 watts. In bigger houses the meter carries larger currents, but the supply is split up and 5 ampere fuses limit the lighting supply for each group of rooms to 1,000 watts.



Typical small distribution board in schematic diagram. On the right is a lamp-holder with associated switch. On the left are two 5 amp. wall-sockets with switches combined: these save space and simplify wiring as compared with separate sockets and switches. Either of these sockets can be converted to a lamp-holder by plugging in a "two-pin to bayonet-catch adaptor."

Power circuits are usually scheduled for 2,000 or 3,000 watts, but if these are used for lighting (projector or photoflood come in that category), the supply company may make caustic observations about contravention of the terms of contract! Not more than 200 watts should be taken continuously from a lamp socket; a photoflood may be run for short periods. A plug point supplies up to 500 watts.

A final warning: *never* leave " live " bare metal exposed. Connecting links should always have a socket at one end. Then, if the other end is plugged on to the supply the socket end has its contacts shrouded. Since insulation may fray, never be without the electrician's friend, a spool of " sticky tape," which, wound round the weak spot, will adhere and insulate.

Yes, electricity is a good servant but, like others, is apt to kick if you take liberties. If you are in doubt whether you are taking any, switch off at the mains before making alterations. If this is impossible because you need light, wear a pair of *dry* woollen gloves.

New Cine Booklets

Catalogue of the National Film Library (Loan Section). The first complete catalogue of those films in the National Film Library of the British Film Institute available in the Distribution Section. Of the 351 films in the Library which are being preserved, copies of 54 have been made because of their historic interest or intrinsic educational value. The catalogue is divided into sections wherein each film is fully described. The use of the Library is available to members of the Institute for use by schools, institutes, educational groups and film societies and copies may be had on application to the National Film Library, 4, Great Russell Street, London, W.C.1.

Reel News. (The Magazine of the Wimbledon C.C. 3d. monthly). Quite a bright little publication, but a rather conspicuous absence of real news and original views. Doubtless the club is feeling its way in this, its first monthly journal; the experience gained in its production should stand it in good stead for later issues.

Sixtus and Ombrux. A booklet describing the construction and capabilities of these well-known exposure meters; gives also instructions on their use under various lighting conditions. (J. H. Dallmeyer, Ltd., 31, Mortimer Street, Oxford Street, London, W.1.).

Home Movie World (Third Edition). An informative 24-page catalogue of cine equipment and films. (The Service Company, Ltd., 289, High Holborn, London, W.C.1.).

The Lodex Bulletin. Detailed descriptions of cine equipment and services offered. 48 pages. (J. Culkin, 113, North Street, Leeds, 7).

Messrs. Robinsons Cine Service, Manchester House, Lowestoft (South), have issued for sale a customer's film " Toilers of the Deep," a record of a nine days' trip in a steam trawler. The film is about 300 ft. in length, is supplied on a 400 ft. spool and costs £3 3 0.

DUO-Celfix

THE NEW SCREEN FOR CINE AND EPIDIASCOPE PROJECTION

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The new screen which gives an extension so that square as well as oblong pictures can be projected. At the release of a button and a gentle pull it automatically opens to oblong shape—an extra pull and it extends for a square picture. It has the famous "Celfix" crystal-glass beaded surface.

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AND THE ORIGINAL Celfix FOR MOVIES AND TALKIES

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SPOOLING WITHOUT SPOOLS

(*Continued from page 488*)

The method of using the device is probably self-evident. The brass hub is first slipped on the rewinder spindle and then the circular plate goes on the hub. The film, which is already on a projector spool on the other arm of the rewinder, is connected to the brass hub by means of a clip. This clip need be nothing more than a strip of thin brass about ¼ in. wide and rather more than half the circumference of the hub in length (say, 1 in. for a ½ in. hub and 1¼ in. for 5/8 in. hub). In order that the clip shall grip the hub it should be first rolled round a blacklead pencil and then sprung over the hub.

In spooling the film a light pressure should be maintained with the thumb on the outer edge of the film, while the fingers keep the coil flat against the circular plate; this is clearly shown in the photograph (Fig. 1). When all the film has been spooled the circular plate is drawn off the hub, leaving the latter on the rewinder and the spooled film may be slid off the plate. The clip is removed from the centre of the film by pushing it out with a match-stick and there will be no difficulty in replacing the inch or so of film which comes out with the clip.

Spooling a Film for Storage

That, then, is the method of spooling a film for storage; now we have to consider the converse operation; winding a coil of film on to a projector spool. If the film has been tightly spooled it may be found difficult to replace it on the brass hub owing to constriction of the centre hole; but so long as the diameter of the coil is not greater than about 5 inches it is quite a simple matter to let it revolve between the thumb and second finger of one hand while operating the rewinder with the other (see Fig. 3). When, however, a large roll is to be re-spooled it will have to be placed on the rewinder.

Assuming that the film core is too small to fit the hub the film must be placed directly on to the rewinder spindle after the circular plate (minus the hub) has been placed on the spindle. In these circumstances the film and plate will tend to revolve slightly eccentrically, but no difficulty will arise so long as rewinding is done at a moderate speed. In the case of 9.5mm. rewinders the driving pin prevents the plate lying flush against the back disc and it is therefore advisable to "pack" the spindle by means of a ¼ in. thick disc* similar to the boss portion of the special hub.

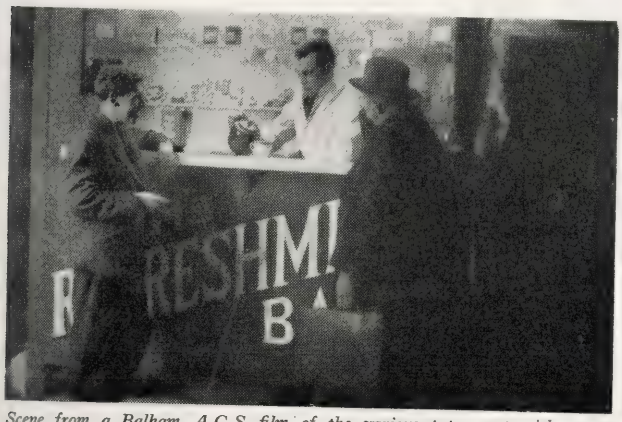
Perhaps you may decide that, notwithstanding all I have said, you prefer, as a general practice, to keep your films on projector spools ready for use. Even so, every amateur has some films which, for one reason or another, he seldom projects but does not wish to part with: surely it is a pity to allow these to occupy spools which could be so much more usefully employed? Again, think of the convenience, when editing, of being able quickly to roll up the miscellaneous lengths of film which usually cumber the editing bench; or, if you are a neg./pos. man (and particularly if you "print your own") of the advantage of being able to spool negatives, without reels, for storage.

MAKING FILM SETS

(Continued from page 482)

There is a solution, however, and quite a satisfactory one, costing only a few shillings, that anyone with the requisite patience can use to good effect. Riverside Film Fans, I believe, are the originators of the idea, using it with great success in all their more ambitious productions.

The first step is to go out and take a snapshot of the background required, making certain, of course, that it contains no moving objects such as cars or people. This snap is then made into a magic lantern slide and inserted into a magic lantern capable of throwing a circle at least eight feet in diameter. The slide projected on to a



Scene from a Balham A.C.S. film of the various types met with at an Embankment coffee stall in the early hours.

screen composed of neatly pasted down squares of drawing paper mounted on hessian, will, when squared up, give one a six foot picture.

The next step is to convert this picture on the screen into a black and white facsimile. With a stick of charcoal draw over the picture on the screen, following the detail as to shading as closely as possible, much as a child draws over the transparencies in a toy drawing slate. Keep the outlines of the objects as true to nature as possible by blocking in masses of black and grey rather than by drawing a straightforward outline of each part.

Provided the pictures taken are of backgrounds having good contrast and not too much niggling detail, the effect when this charcoal drawing is used as a backcloth and is photographed by the cine camera, is much better than one might imagine. Few people in your audience will notice anything amiss with it if it has been done carefully.

Backgrounds such as these should be stored carefully for future use, as should all the rest of the scenery. A garage or dry cellar offers the best accommodation, provided it is easy to run the flats in and out without damaging them.

But no matter how simple or inexpensive the sets used, plenty of them is the secret of the successful film. By rapidly changing the backgrounds, it is possible to carry a poorly conceived story through to a certain measure of success, for the audience will have little time to get bored if the action keeps switching from one locale to another.

More Fine Bargains at the WESTMINSTER

SOME are of quite special interest, notably those marked ● All are obtainable, of course, on most attractive Exchange and OUT-OF-INCOME terms. Call, write, or phone.

Enquire, too, about the 'SPECTO' phenomenal new 9.5mm. SUPER PROJECTOR at £11 17 6 . . .

PROJECTORS

9.5mm. Pathescope "Lux" Projector, complete with resistance and case, for notched and unnotched films, cost £21. £11 17 6

9.5mm. Pathescope "Imp" Projector, complete with motor, super-attachment and resistance, as new, list £7 0 0. .. .. £5 18 6

● 9.5mm. Pathescope 200B. projector, 200-250 v. AC/DC, 250 watt lamp, perfect, list £15 .. .. £11 17 6

9.5mm. Pathescope "Home Movie" Projector, double claw, latest pattern, list £6 15s. £4 12 6

16mm. Kodascope Model "A," complete with resistance for all volts., AC/DC., 200 watts, guaranteed order and condition £18 18 0

16mm. Ensign Silent Sixteen "50" all volts, handcrank, list £7 5s., new £4 17 6

● 16mm. Ensign Silent Sixteen 180, all volts, complete with resistance, motor drive, list £28 5s. £13 17 6

16mm. Model "C" Kodascope, 100 watts, complete with resistance, perfect order, cost £18 18 0. .. .. .. £7 19 6

16mm. "Arrow" 500 watt Projector, complete with transformer for all volts. AC. only and de Luxe carrying case, 2in. Dallmeyer Superlite lens, silent running, brilliant, flickerless projection. Brand new and unused. £27 10 0

8mm. Keystone, 200watt, bronze model, quiet motor, flickerless projection, with resistance all volts, AC/DC, list £15 14 6 £13 2 6

16mm. Keystone 300 watt, complete with resistance, all volts AC/DC, perfect order and condition, list 18 guineas .. £13 17 6

8mm. Kodascope, 8-30, complete as listed at £9 9 0, in box, all volts £7 19 6

9.5 mm. Paillard-Bolex model "P.A." 400 watts, forward, reverse, stills; fan-cooled; wide aperture lens, list £25 10s. .. £19 17 6

● 16mm. 750 watt Victor, 2in. Maxlite lens, forward, reverse, rapid auxiliary re-wind, 1500ft. capacity, complete as listed at £63 0 0, perfect condition £52 17 6

16mm. Ensign 300B, complete for all volts, 300 watt illuminant, self-contained outfit in case, list £79 10 0. .. .. .. £24 17 6

● 17.5mm. Pathescope Home Talkie, complete as listed at £60, almost unused, fully guaranteed £47 10 0

9.5mm. Pathescope "ACE" complete with all voltage AC/DC resistance, listed 37/6, perfect 28/6

16mm. Agfa "Domestino" 100 watts, all volts, in case, listed £17 15s. £14 17 6

16mm. Agfa Super-Movector, 75v., 375 watt illuminant, ammeter controlled, 2 or 3 bladed shutter, complete with built-in transformer for AC. mains all volts, and subsidiary resistance for DC. mains all volts, in wooden carrying case, listed £75 0 0. £64 17 6

9.5mm. and 16mm. Bolex "G-916" 500 watt lamp, all voltage resistance, universal mains, complete in case, cost £53 15s. £39 17 6

CINE CAMERAS

● 9.5mm. Dekko camera, multi-speeds, f/1.9 interchangeable lens, as new, listed £10 18 6. .. .. .. £8 7 6

16mm. Cine-Kodak B.B., 2 speeds, f/1.9 interchangeable anastigmat complete with 3in. f/4.5 telephoto and combination carrying case, fully guaranteed £24 17 6

16mm. Cine-Kodak K, interchangeable f/1.9 Kodak anastigmat,

● 100ft. or 50ft. capacity, 2 speeds, listed £35, as new £27 10 0

16mm. Ensign Autokinecam, fitted 1in. f/1.9 lens, interchangeable mount and case £12 17 6

9.5mm. Pathescope Motocamera "H" latest model, f/2.5 anastigmat lens, very quiet running, list £6 6 0. .. .. £5 7 6

● 16mm. Bell-Howell Filmo 70, 1in. f/1.8 Cooke anastigmat, interchangeable, 3in. f/3.5 Cooke telekinic, complete with matched viewfinders, in carrying case £24 17 6

9.5mm. Pathescope Motocamera B, f/3.5 anastigmat, as new, cost £6 6 0. .. .. £4 12 6

● 16mm. Siemens model C, f/1.5 Meyer focussing anastigmat, complete with Leitz mounted rangefinder and case, list £55 10 0 .. .. £37 10 0

THE

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What's New in Apparatus

PROJECTOR (Sound)

Name. De Vry "Challenger."

Size of Film. 16mm., S.M.P.E. Standard, S.O.F.

Makers or Agents. Gorse, 69, Weymouth St., London, W.1.

Construction. The outfit is contained in two leatherette covered suitcases, projector in one and amplifier and loud speaker in the other. Each weighs less than 30lbs. A feature of construction is the heavy cast aluminium centre plate on to which all moving parts of projection and sound heads are aligned. Film does not twist during travel. Wearing parts, which are reduced to minimum, are tool steel, hardened and ground. Ball and roller bearings are used throughout the machine.

Supply Cables. 75 feet of cable is provided between projector and speaker, and further extension leads can be obtained.

Picture Size. A normal focal length lens (50mm.) is used, giving a picture 2′ 6″ wide at 12 feet. Lens is of large aperture. Other lenses of different focal lengths can also be obtained.

Focussing. By usual method employing helical groove in lens barrel.

Illumination. The instrument is supplied with either 500 watt or 750 watt lamp, for work in large halls. With 750 watts, a maximum picture size of 20 feet wide at over 100 feet throw is claimed.

Shutter. A barrel type is used, between condenser and film.

Light Trapping. This is quite good, and the whole lamp house and reflector and condenser assembly can be slid out from machine for cleaning.

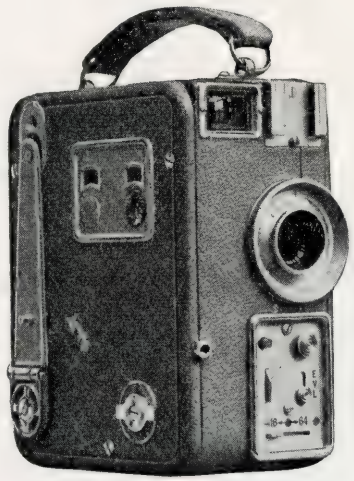
Drive and Cooling. The prime mover is a heavy-duty electric motor, which transmits power to the mechanism through a train of gears.

Two cooling fans are attached directly to the opposite ends of the motor spindle. By a combination of injection and exhaustion they give a forced draught to the lamp system and directly to the film gate.

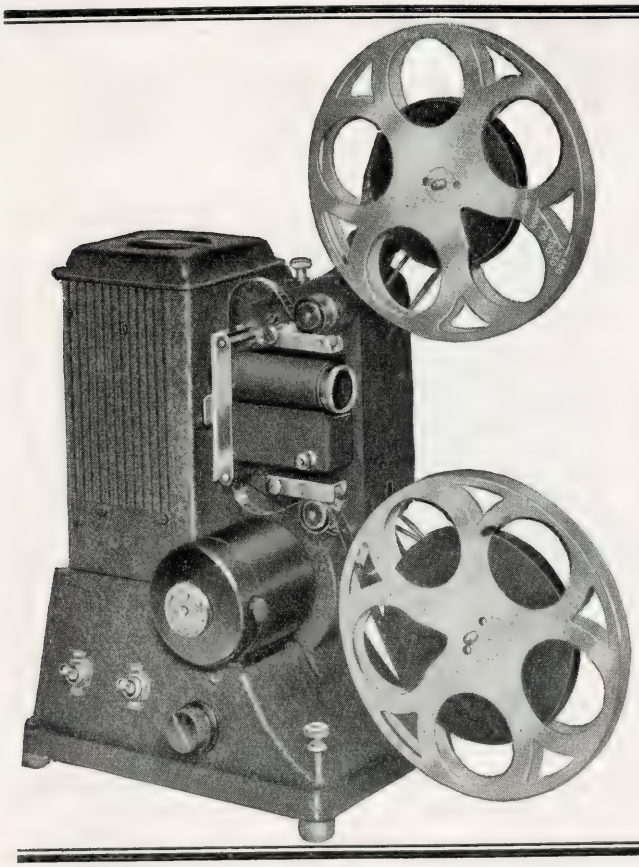
Supply Voltage Range. The machine normally works on 110 volts A.C. An additional variable transformer for the particular model increases the voltage range to cover between 110 and 250 volts A.C.

Film Transit Mechanism. The feed and take-up arms will accommodate all spools from 100ft. up to 1,600 ft. and have variable tension geared drives to handle different loads. 8 picture feed and take up sprockets are provided with roller-bearing idlers which ensure intimate contact of the films with the sprockets so that four teeth are always engaged. The gate is so designed that the whole assembly can be slid out for cleaning, examination and replacement. A double shuttle, double claw intermittent movement is used, while the runners on the gate are so arranged that the sound record surface on the film is not placed under pressure and cannot therefore be scored and damaged. Geared hand re-winding is available.

Even passage of the film past the sound head is ensured by the use of a double filter. The main filter is driven by the film, while the second controls the cam of the intermittent movement.



Movikon 8 Camera. The fixed focus Sonnar f/2 10mm. lens, with which it is fitted, gives sharp focus between 3ft. and infinity.



FINEST VALUE OF THE YEAR

Unique Features
Brilliant Light
9.5mm.

ALL CAST

3.5 AMP LAMP

F/1.7 OPTICS

AUTOMATIC HIGH-SPEED REWIND

The efficiency and mechanical perfection of this machine baffle even the expert. Built by mechanics of long experience this projector is ideal for the serious amateur. It sets a new standard in quality and price.

Lamp costs only 12/9 to replace.

OIL BATH GEAR BOX

FLICKERLESS SPLIT-PHASE SHUTTER

POWERFUL AIR COOLING

BUILT-IN TRANSFORMER

£11 17 6

Built-in Transformer 30/- Separate Resistance 35/-

3.5 AMP PRECISION PROJECTOR

British Made by

SPECTO LTD.,
FARNHAM ROYAL, BUCKS.

WRITE FOR DESCRIPTION

Speed Range. 16 pictures and 24 pictures per second, dead, at 50 cycles. Change over is made instantly by throwing a switch. Silent films can thus be run as well as sound, the sound head being cut out, and variable speed is, for silent films, 14-24 pictures per second.

Framing. Is controlled by a vertical rod which extends beyond the projector case, and thus can be operated during projection without opening case. The picture does not move off the screen.

Tilt. Two plunger feet, operated by one control, tilt the whole mechanism.

Controls. All the controls for projection are grouped in a panel external to the case at the rear. The panel is illuminated. A pilot lamp inside the machine illuminates it during threading.

Sound Equipment. The normal equipment includes an amplifier which also takes input from a microphone and/or a radiogram, through sockets which are provided. An undistorted output of 11 watts and a flat frequency response, within two decibels, from 50 to 9,000 cycles, with an overall gain of 90 decibels, are claimed for this amplifier. A notable feature is provision for very rapid changing of the light cell.

A special 15 watt portable amplifier can also be obtained. A speaker of the latest dynamic type is built into the amplifier case. It is pointed out that there are many advantages in having amplifier and speaker in one unit separate from the projector. These advantages are: less electrical disturbances, amplifier and speaker can be used for public address purposes without need to transport the projector, projector and amplifier can be serviced entirely separately and a higher wattage amplifier can be substituted for use for extremely large audiences without necessitating the use of such amplifier always.

It should be made clear, however, that during use the speaker is behind the screen in the normal manner, while the amplifier is connected immediately below the projector, and controlled in that position.

General Remarks. The name of De Vry has always been prominent in what may be called the 'serious' substandard film, and their apparatus is not only designed for use by the careful amateur, but also to stand up to the comparative rough-and-tumble which is inevitable when such apparatus is employed by the travelling lecturer, educationist and salesman. The amateur reaps the benefit of the high standards thus imposed. While accessibility has not been sacrificed to compactness or ruggedness to portability, the outfit is both compact and portable. The sound is admirable.

Prices. 750 watt model £125 complete. 500 watt model £118 complete. Additional prices for transformers 750 watt £5, 500 watt £3 10 0.

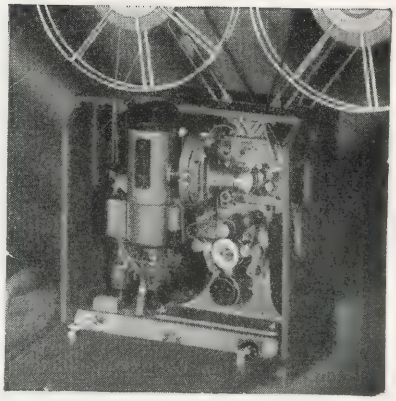
PROJECTOR (Sound)

Name. De Vry "Sprocket Intermittent."

Makers or Agents. E. Gorse, 69, Weymouth St., London, W.

General Description. This instrument has many of the good points of design possessed by the Challenger projector which is reviewed above, but it also possesses a number of additional outstanding points of revolutionary design.

For instance, the instrument is normally fitted with a 750 watt lamp, but will take a



Victor 16mm. S.O.F. Projector, Model 25, price £105. This instrument will be reviewed in a later issue. Reports on the silent models, 11 and 22, are given on next page.

1,000 watt lamp without any adjustment except focusing of the filaments. The cooling is particularly efficient, as there is an additional cooling motor and fan situated right inside the lamphouse. The shutter is of three bladed disc type, the flicker sectors being very small in area and moving rapidly to give the maximum illumination on the screen.

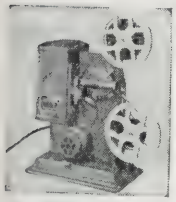
The amplifier not only has accommodation for microphone and gramophone, but will also take the output from *two* projectors, thus greatly simplifying transport and control when dual projection apparatus is employed. The control panel of the amplifier is illuminated. Output is 15 watts.

As in the case of the Challenger the two

(*Continued on next page*)

KEYSTONE

ALL THE BEST FOR CHRISTMAS—and afterwards



THE KEYSTONE "8" PROJECTOR

The Keystone "8" mm. Projector has features found in considerably higher priced projectors. Film simple to thread. The framing and focussing is clearly visible by the accessibility of the working parts. The concentration of 200 watts of light through the achromatic lens will give you a brilliancy of flickerless theatre quality. PRICE £13 13 0

New Illuminated EDITOR & SPLICER

For both 8mm. and 16mm.

The Keystone illuminated Editor permits rewinding the film in either direction. Centrally located on the base is a Keystone Splicer. A bottle of film cement and a water bottle are mounted near the Splicer. The Picture Viewer is supported over the Splicer amply high to give generous room for making splices. The electric light unit is directly below the Viewer.

EDITING OUTFIT .. £2 19 6

16mm. 750 watt

Keystone Projector

BRIEF SPECIFICATION

750-Watt Pre-focus Lamp. Auditorium Projection Lens. Forward and Reverse Drive. Hi-gear Motor Rewind. New Cooling System . . . cools while projecting. Pilot Light. Picture Size — Practically unlimited. Quiet Operation. Knob Swivel Device for Tilting. Die Cast Construction.

750 watt

Including Resistance, Carrying Case, Splicing Outfit, Reel, Brush, etc. .. £36 10 0
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Including Resistance, Case, Splicing Outfit, Reel, Brush, etc. £26 10 0
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Including Resistance, Splicing Outfit, Reel, Brush, etc. £18 18 0

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PRICE £10 10 0

Will take the new colour film. Finish — bronzed grain—smart, durable. Size—6 5/16in. high, 2¾ in. deep, 1¾in. wide. Weight—only 1lb. 12ozs. Universal lens. Interchangeability of lens equipment. Three speeds—normal, low and slow motion. 2 View finders, Visual Mechanical Footage Indicator. Tripod Socket, Camera Strap Handle. 1¾ in. Telephoto .. £4 4 0. F/1.9 model £16 16 0

Tripod Model Crystal BEADED SCREEN with BLACK BORDER

Available in three popular sizes.

Unit weight, 13½ lbs. Size, 30 in. x 40 in. Price £6 10s.
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Packed individually in cartons.

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Telephone: Holborn 1167

(Continued from previous page)

transit cases carry respectively, projector only and amplifier and speaker, and they weigh 43lbs. each, loaded.

Intermittent Movement. The outstanding feature of this instrument is the intermittent movement. While claw movements have been almost universal for the substandard projector they have long disappeared from the professional projection field, and the sprocket intermittent taken their place. Several attempts have been made to provide sprocket intermittents in substandard projectors but this is the first time, to our knowledge, that a sub-standard projector has been equipped with a sprocket intermittent movement built right up to professional standards, of hardened machined steel components precision made to tolerances of 2/10 of 1/1,000th of an inch, and running in an oil bath. Such a movement is extremely costly to manufacture, about ten times as costly as an ordinary movement, but it gives rock steady projection, combined with the minimum of wear to valuable films, and will last for many years, with reasonable care.

Prices. The projector and amplifier complete £173 5 0. Additional cost for transformer for 750 watts, £5, for 1,000 watts, £7 10 0 for voltage ranges up to 250 volts.

PROJECTORS (Silent)

Name. Victor Model 11 (500 watts) and Victor Model 22 (750 watts).

Makers or Agents. J. H. Dallmeyer, 31, Mortimer St., London, W.1.

Size of Film. 16mm.

Construction. Machine proper is of die-cast metal, finished in brown crackle enamel. The Model 22 is further cased in a brown leatherette cover carrier case, the top of which is removable. It gives sound proof projection.

Weight. Model 11, 13lbs. Model 22, 20 lbs.

Picture Size. 2′ 6″ wide at 12 feet with normal lens.

Focussing. By rack and pinion.

Illumination. Model 11, 500 watt, Model 22, 750 watt lamps. The direct optical system is highly efficient, while cooling and light trapping are good.

Drive. The constant speed, universal motor, transit drive to the mechanism through a gear train. No belts or chains are used.

Supply Voltage Range. Machines designed for 110 volts A.C. or D.C. Transformer or resistance increases the voltage range up to 220.

Film Transit Mechanism. The feed and take-up arms are belt driven, Model 11 taking 400 foot reels, Model 22 taking 1,600 foot reels. The special Victor intermittent single-claw shuttle transports the film past the gate, and there are the usual pattern feed and take-off sprockets. The Victor Patented Film Trip automatically stops machine in case of fault or loss of loop. Mechanical rewinding is provided.

Speed Range. A single operating lever controls forward and reverse projection, single and rewind movements. A wide range of speeds is available.

Framing. Is accomplished, without moving picture off the screen, by revolving vertical shaft with knurled knob.

Controls. These are conveniently grouped and comprise the usual speed and light controls, framing, tilt, and pilot light.

Master switch starts both motor and lamp, but a second switch extinguishes the lamp when full motor running is required for rewinding.

Prices. Model 11, £42. Model 22, £55.

General Remarks. A notable feature of this instrument is the gate, which opens to an angle of 180 degrees when required, thus giving complete access for cleaning and adjustment. The moderate weight makes this a powerful, sturdy, easily portable instrument for the serious user.

CAMERA

Name. Movikon 8.

Makers or Agents. Zeiss-Ikon, Ltd., Mortimer House, 37 to 41, Mortimer St., London, W.1.

Film Size. 8mm. Takes either double width or single width film.

Overall Size. $4\frac{3}{4}$″ × 4″ × $3\frac{3}{8}$″.

Weight. 3lbs. 8ozs.

Construction and Finish. Metal body covered either black leather or grey leather. Bright parts plated.

Type of Loading Spools. A small flanged cover on the gate cover can be used in either of two positions, to enable either single or double eight to be loaded. Loading is extremely simple, a lever releasing the sprocket and withdrawing the claw of the intermittent to permit easy ingress of the film. A tell-tale shows whether camera is loaded or not.

Speeds. 8, 16 and 64 pictures per second. Also single pictures.

Shutter. Flat disc type.

Film Exposed at one Winding. 12 feet. A motor tension indicator shows how many

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DANE DOUBLE-THROW PROJECTOR
35/-
Super Reel attachment for showing 300 ft. reels 15/- extra.
Here is something new in 9.5mm. projectors —and good too! You will marvel at its wonderful performance giving double the illumination of models costing considerably more. Much brighter flickerless pictures. Simplicity in threading and re-winding. Attractive black and chromium appearance. Fitted with double claw movement, rotary shutter, first quality focussing lens and correct type special filament projection lamp. Built-in resistance enables the machine to be run directly off AC or DC mains of voltages 200 to 250 without adjustment. Can also be adapted for 110 and over circuits. The machine also takes, of course, both 30 ft. and 60 ft. films. Super-Reel Attachment, fitted in a few moments, enables 300ft. Super reels to be shown.
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more feet the motor will unreel before winding again becomes necessary.

Motor Winding. By spring loaded folding hand crank.

Starter Control. Button on front of camera body. A delayed action release is also included in the instrument giving a pause of 15 seconds between depression of the release and starting of the motor.

Transit Mechanism. Single feed and take-up sprocket, the usual feed and take-up spindles, and single claw.

Film Gate. Precision made, with easy access for cleaning.

Lens. The standard lens is a Zeiss Sonnar f/2 10mm. fixed focus in a quickly detachable bayonet mount. Other interchangeable lenses up to 3" focus will be available in due course.

Viewfinder. Optical built-in pattern viewfinder, 4" in length, incorporates the motor tension and loading tell-tale devices. A disc shows when film is exhausted.

A touch of a button brings into operation a small miror which converts the finder to a right angle viewer and enables shots to be taken at right angles to the apparent direction of vision of the operator.

A shoe on the front of the camera is provided to take a waist-level reflecting finder if desired.

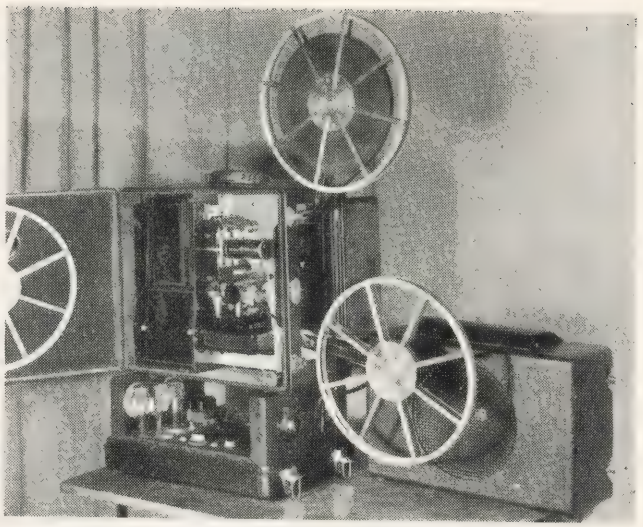
General Remarks. Precision and strength are the keynotes of this new Zeiss Ikon production. Smooth and uniform speed in the motor, and easy facility in all its movements make the instrument outstanding. Of particular interest is the simple change-over mechanism which enables either double or single width 8mm. to be used, and obviates any possibility of being unable to obtain film supplies in almost any part of the world. Certainly one of the best 8mm. cameras we have seen till now.

Price. £48 17 6.

UNO STENCIL OUTFIT

A useful accessory which can be obtained for use in connection with the 'Wizard' titler and which is of interest to all those who write their own titles, is the 'UNO' stencil outfit.

This enables anybody to draw rapidly and without previous training, perfect and complete letters. An inverted cone reservoir with a point something like a stylo pen, is supported in a penholder in such a position that its position in writing is vertical. It is used in conjunction with a set of heavy transparent stencils which guide the pen into the right shapes. A number of styles of type, plain and italic and of different sizes, and pens of different thicknesses to correspond, are obtainable at prices from 7s. 6d. upwards. Waterproof drawing ink is used for writing and the result is permanent and will not smudge.



De Vry 16mm. S.O.F. "Challenger" projector. *(See page 504.)*

TITLING BOARD

Messrs. Dickson & Self, of 216, Earl's Court Road, London, S.W.5, have introduced a novel titling accessory in their "Plasticine D. & S. Cine Titling Board." It consists of stout card, 9" x 6¼", coated on one side with a layer of Plasticine. Letters can thus be easily stuck on it and designs may be drawn on it freehand with a pencil. A roller is provided for smoothing out the Plasticine where necessary. It is supplied at 1/11 in a shade of blue.

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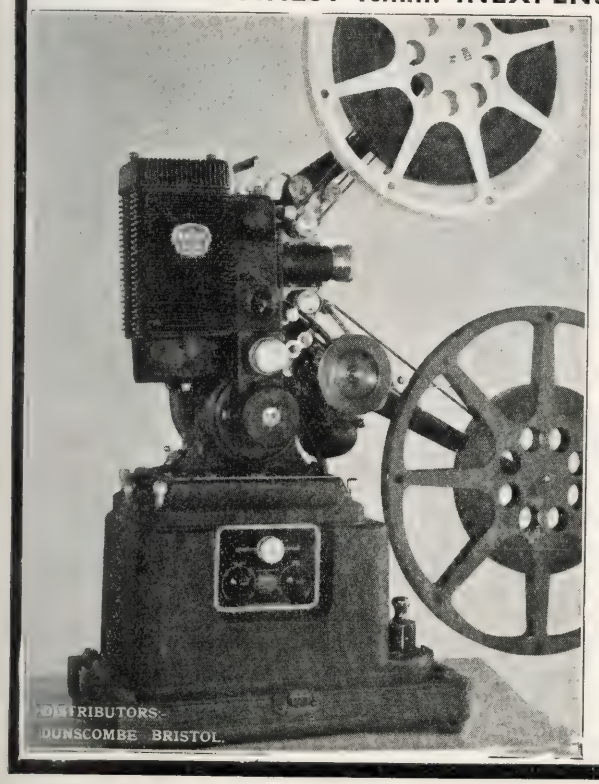

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Running Commentary

By "SOUND TRACK"

SHADOWS, photographed with care, imagination and discretion, often yield excellent results on the screen. Recently I saw a film wherein it was desired to show a common enough occurrence—a man and a girl driving along in an open car at the beginning of a motoring holiday. The cameraman simply waited till a stretch of road was reached where the grass verge was moderately uniform and then he filmed the shadow of the car cast by the sun on it, sitting in the back of the car and taking care not to include his own shadow.

The same effect can, as a matter of fact, be achieved *without* an independent cameraman, the camera being operated by whoever is nearer the shadow side and concealed by (or rather, *in*) the shadow of the other. The same principle might well be applied to shadows of railway trains, which often look pleasantly grotesque as they change from long to short when the track passes from an embankment into a cutting.

A special use of shadows is for indicating a time-lapse in outdoor scenes. For example, a long-shot of a house, taken in the early morning sunlight, has shadows of very different length and direction from those cast at noon; and by fading out on the first shot and then fading in on the second, the change of hour is clearly represented. Alternatively, in more intimate cases where it is necessary, perhaps, to show a man fall asleep at noon and awaken at sundown, he could be posed near a tree and so arranged as to show clearly by the tree's shadow a different effect for noon and evening. This effect was nicely used in the British talkie "The Hound of the Baskervilles," when Sherlock Holmes drew a line in loose sand to illustrate some point, at mid-day, and the picture faded to the same line shown in the slanting light of the late evening sun, or, at least, sun-arc, for this was a studio scene.

* * *

A SUBTLE art is the judicious shooting of additional scenes for travel pictures, after one has returned home and found one's film has something lacking. I saw a good example of this recently. A friend returned from a few days in Paris with a couple of hundred feet of interesting and entertaining shots, which were, however, somewhat *remote*; their effect on the screen was rather like a calculated survey conducted by an unimaginative lawyer for an unimportant client.

Accordingly, he worked in a couple of comedy-relief sequences, deliberately acted and directed, to form more personal asides which would give the whole film a more intimate air. The better of the two was "typically French" and showed a frantically excited Frenchman wildly attempting to unscrew the radiator cap from his car, from which steam was issuing; it resisted all his efforts and then up came a casual passer-by, who unscrewed the cap quite idly with two fingers . . .

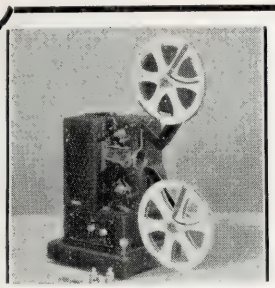
It is really remarkable how intimate touches such as this can improve a travel film: the basic fact underlying the improvement seems to be the paramount need for comedy relief. Certainly it goes to prove, if more proof is needed, that a series of lengthy general views joined casually together do not constitute a travelogue.

R.P.S. INSTALS SOUND

A definite extension of the activities of the Kinematograph Group of the Royal Photographic Society is indicated by the fact that sound has been installed in connection with the standard 35mm. projector in the lecture hall at the Society's House at 35, Russell Square. It is understood that the equipment is working very satisfactorily and that the quality of the reproduction is good. The work has been carried out by Sound Installation Services, of 14, Carlisle Street, London, W.1.

TITLE LETTERS

Messrs. Heathcote, of Radford Road, Nottingham, have submitted a series of attractive title letters in card, felt and celluloid. The letters are bold and substantial-looking. Prices are as follows: Cardboard: ½", 2/-; 1", 3/-; 1½", 3/9. Felt: ½", 3/3; 1", 4/9. Celluloid: ½", 4/6; 1", 8/6. There are approximately 125 pieces to the set and a variety of colours is available, in addition to white. We learn that a further size, ⅝", has now been introduced.



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The Cine Camera with the lowest running costs. Cuts cost of film in half. Neat and compact. Gives clear, fine grain movies with the minimum of trouble. Fitted with f/3.5 lens **£9 17 6.** With f/1.9 lens **£15**
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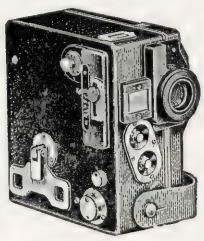
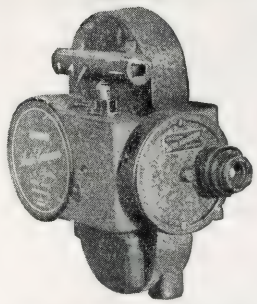


Ditmar 9.5mm. Camera
Fitted with many professional features. Footage indicator visible in viewfinder while shooting. Speeds, parallax compensation. Single picture device. Interchangeable lenses, allows adjustment of aperture while shooting without taking eye from viewfinder. Takes 30ft. chargers. With Cassar f/2.9 lens. Price **12gns.**



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Has all the features which enable even the beginner to get splendid trouble-free movies. Well made with clockwork motor, three speeds, including slow motion, hand crank and direct finder. Dallmeyer f/3.5 lens. Complete in case, **13 gns.**

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OUR STUDIO (36ft. x 26ft.) with 50 k.w. of incandescent and arc lighting may also be used by arrangement.

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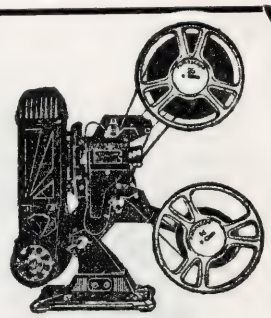

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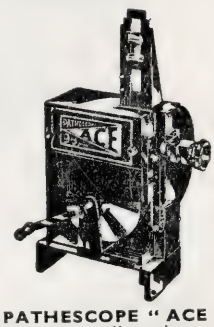

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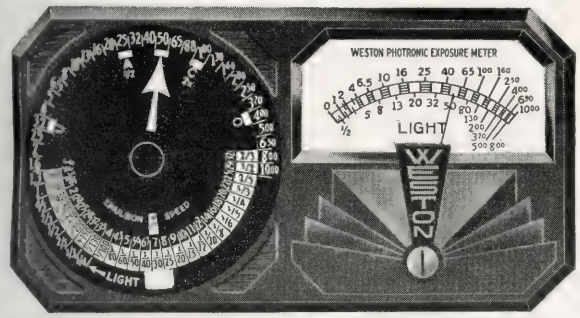

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Film TEMPO

(*Continued from page 485*)

So we have two *contrasting* tempi mixed up in the same passage. The emphasis on the man in the corridor seems blatant and excessive; and the rapid glimpses of the sewing-up seem insufficient. As a result the audience at the Press-show found the incident ludicrous instead of exciting; though if stress had been laid on, say, the *length* of the corridor, it might have been quite convincing.

Again, in the Shirley Temple film, *The Littlest Rebel*, John Boles had to bid his family farewell while the enemy, the Northern army, were approaching. The farewell was shown in temporal close-up, to bring out the pathos of his departure from his wife and child. Now all the details of leave-taking, as shown on the screen, may actually have taken as little or even less time than they would have done in real life; but in relation to the tempo of the rest of the film they appeared incredibly drawn-out. And once more what was intended to be exciting and appealing became merely absurd.

You may call to mind in this context the interminable ten minutes of the film-version of *Ten Minute Alibi;* and there are other instances. The thing to remember is that tempo does not adjust itself, any more than the camera focusses on the right points of its own accord, and you must be just as accurate in alternating your long-shots and close-ups temporally as spatially. Think of this in constructing your Christmas film, for studies of home-life of this sort may easily become a trifle haphazard; and you may be led into concentrating for too long on one particular patch of time, which seems interesting to you at the moment, at the expense of others. Changes in tempo are generally essential, but must be manœuvred as smoothly and clearly as possible.

Amateur Film Contests

Readers are reminded that the last date for entries for the Fourth Scottish Amateur Film Festival is Dec. 31st and the last date for sending in films, January 31st, 1937. Address entries to Mr. Ian S. Ross, 80, Buchanan Street Glasgow.

Entries are divided into three classes: Fiction, open to amateurs and clubs in Great Britain (Prize: £10, presented by *Amateur Cine World*); Non-Fiction (documentary, instructional) open to amateurs and clubs in Great Britain and any type of film open to amateurs resident in Scotland.

The Preston Scientific Society announces that it will hold its Twelfth Annual Open Photographic Exhibition from Feb. 1st to Feb. 13th, 1937. There will be a cinematograph class open to amateurs and amateur cine clubs of Great Britain. Entries may be on 16mm., 9.5mm. or 8 mm., may be of any subject and must not exceed 400 feet in length. The entry fee, which includes cost of return postage, is 3/- for any number of films. All entry forms, together with fees, must reach the exhibition secretary, Mr. E. Eastham, 130b, Church Street, Preston, Lancs., not later than Jan. 8th and films must be delivered not later than Jan. 14th.

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(FEATURE)
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with OUR GANG KIDS (2 reels)

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Those desirous of taking advantage of our outright purchase and exchange system, are invited to send 1/3 for our comprehensive catalogue comprising over 700 one to ten reel subjects, including Features, Comedies, Musicals, Cartoons, Novelties, Religious, Educational, and Travel, etc.: many of which have been released by Paramount, Fox, United Artists, Universal. Sound recordings are of the highest quality, including R.C.A. and Western Electric.

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Second Hand Bargains (Approval Given). Pathe "Imp," s/a, motor and res.; complete **£3 17 6.** "Lux Motocamera" f/2.9 Zeiss Tessar, Supplementary Lenses, Iris Vignette, Leather Case; complete **£8 10 0.** Blendux Meter (as new) **£2 10 0.** Pathe Film Mender (with cutters) 6/6
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What the SOCIETIES Are Doing

Balham A.C.S.

Hon. Sec.: A. F. Durell, 52, Melrose Avenue, Mitcham, Surrey. The last of the bigger scenes in the society's 16mm. production, *The Strange Case of Dr. Rintelin*, has now been shot. The next few weeks will see the completion of various linking shots and the re-takes of one or two small scenes. Then titling and editing will begin. The second of the 9.5mm. shorts, temporarily called Production No. 5, is just finished.

Members of the Shirley Cine Circle visited the studio and were afterwards entertained to a show in the president's model cinema. Films from the Eltham C.S., one or two of members' efforts, one from the Rhos A.F.S., the first 9.5mm. short, *Balham Wanderers* and some rushes from *Dr. Rintelin* comprised the programme. Alterations to the club premises to provide more comfortable accommodation for social activities will have been put in hand by the time these notes appear. When these are completed there will be several vacancies for new members and now that there will be facilities for games and refreshments, it is hoped to extend membership to 30 or so.

Beckenham C.S.

Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent. Studios: 7, Victoria Buildings, Beckenham Road, Beckenham. At an extraordinary general meeting held on Nov. 17th it was decided that an associate membership to the society should be instituted, this arrangement being made for the benefit of a number of people who have approached the society to join, but feel that the full membership fee is too high. The associate membership, it is hoped, will act as an introduction to the society, the annual subscription being 5/-.

Reports for the February issue of "Amateur Cine World" should reach us not later than December 30th.

The facilities for the associates will be limited, the full members having the following available: Use of the projection theatre for the entertainment of friends, the studio and lighting equipment with instructions when required, dark-room, workshop and lounge. In addition, there is a small library of books and indoor sports for use when members are not engaged in cine work.

Arrangements are being made for films to be shown at members' houses during the festive season, the idea being that should a member be entertaining friends and wish to give a film show as part of the entertainment, the secretary is informed and he will make all arrangements, supplying the projector, films, and in some cases, suitable music.

In order that the society be better known in the district, invitations are being extended to other societies and clubs in the locality who are not interested in cine work to visit the Beckenham C.S. or allow the society to visit them, giving them a film show and short lecture.

Catholic F.S.

Hon. Sec.: 36, Great Smith Street, W.1. The ambitious plan of giving four shows at the same place in one week has proved successful.

Both Fr. Francis Young, addressing the first display at Millicent Fawcett Hall on Nov. 4th and Fr. Gilbey, O.P., who spoke at the shows on the Friday and Saturday following, were greeted by a large audience, and the principal films, *Dominican Mass*, *Aran of the Saints* and *Mount Melleray* are valuable additions to the society's growing list of films made. The Saturday afternoon children's show was packed.

Aran of the Saints was shown again at the Lewisham Town Hall, Catford, on Nov. 24th. Fr. Francis Young, who made the film, gave the commentary and there was a film lecture by Fr. Ferdinand Valentine, O.P., entitled "The Holy Mass." The Rev. Ferdinand Valentine, O.P., lectured on liturgical films at the Millicent Fawcett Hall on Dec. 2nd.

Finchley A.C.S.

Hon. Sec.: Miss T. Burrough, 64, Avondale Avenue, Woodside Park, N.12. The A.G.M. was held on Oct. 19th. Optimism was expressed as to future work. One unit has just begun a colour experiment to determine the possibilities of colour film for studio work. If it is successful it is expected

(*Continued on page 514*)

Part Exchange

If you are considering the exchange of your present cine apparatus for one of the new models we suggest calling on or writing to us before coming to any final decision, and getting our part exchange quotation on your present apparatus. We realise that exaggerated claims are frequently made in this respect, but feel convinced that readers of the "Amateur Cine World" by sending us a careful description of the apparatus they have for disposal and mentioning the type of equipment in which they are interested, will be pleasurably surprised at the scale of our allowances. Besides cine apparatus, we shall be pleased to accept as part payment miniature cameras and accessories. We can supply immediately from stock all first class Cine cameras, projectors, and talkie apparatus, including, of course, Siemens, Bell & Howell, Victor, and Gebescope equipment.

We have a few first-class slightly used cameras and projectors for sale, particulars of which are as follows:

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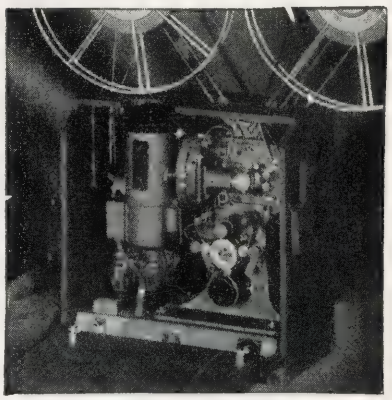

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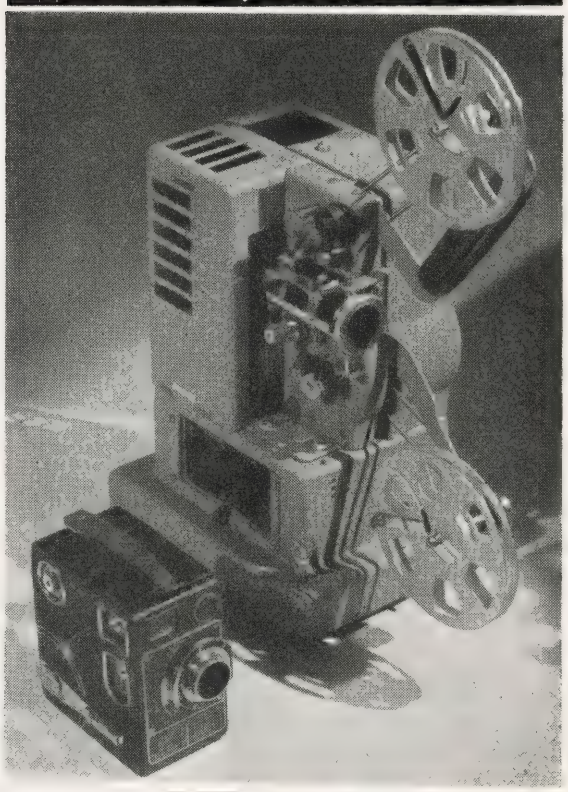

1937

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that a suitable scenario will be written round the subject, which has already been shot, namely, a mannequin parade.

A programme of films made by the Burnley A.C.S. was shown on Nov. 2nd. The annual dinner and dance will be held on Jan. 30th at the Brent Bridge Hotel, Hendon. A few new members will be welcome.

Grimsby P.S. (Cine Section)

Hon. Sec.: L. Sleight, 21, Mirfield Road, Grimsby. On Nov. 10th a lecture was given by Mr. K. Pyke (by courtesy of the Western Electrical Co., Ltd.) on "How the Talkies Talk," the lecturer dealing chiefly with the modern type of professional projectors, sound equipment and sound on films. A projection evening was held on Nov. 24th when some 16mm. films by Messrs Agfa Photo Ltd., were screened. New members welcomed.

Hampton C.S.

Hon. Sec.: S. Jones, "Cestria," Hampton Road, Oswestry. As reported last month, the society needed a new script which would make use of film already shot, owing to two members of the cast having left it. An appeal to the headmaster of the Oswestry Technical Institute has resulted in the production of five stories from students there and the society is to award a small prize for the best. A dance is to be held after Christmas, at which some band scenes for the film will be shot. The hon. sec., assisted by two members, gave a show of comedy films and his own film, *Aberystwyth 1935* on Nov. 17 at a social in aid of the Oswestry Nursing Association.

CLUB NOTES

(*Continued from page 512*)

Ilford A.C.S.

Hon. Sec.: A. D. Taylor, 9, Middleton Gardens, Ilford. The society has entered on a very ambitious programme for the winter session. The summer film competition was won by Mr. Vincent with his 16mm. film, *Tea for Two*. Mr. G. H. Sewell, president of the club, gave criticisms of this and other members' films.

The committee has decided to offer another prize for a film made by a member depicting "The Christmas Spirit." The prizes (pewter tankards) will be presented at the annual dinner which will be held in the late spring of next year. Readers living on the east side of London and wishing to become members should get in touch with the hon. sec.

Kingston C.C.

Hon. Sec.: W. J. Kelsey, 24, Sandhurst Avenue, Surbiton, Surrey. Messrs. Cinecraft gave a lecture on titling on Nov. 17th. Judging of the club's competition films and award of the Dixon and Robinson cups took place on Dec. 1st. Messrs. Durbins have presented a plaque to be competed for, for the best child film, and the chairman, Mr. Harrington-Moore, a cup for the best team film made by club members.

Very fine studio premises with good lighting, heating and two nicely furnished dressing rooms have been prepared and production is starting very shortly. More young lady members are, however, required. Lighting equipment is being constructed. Plots for the first interior film are being considered.

Ledbury A.C.S.

Hon. Sec.: D. Higginbotham, Strathearn, Newbury Park, Ledbury. The society's two current productions are in the editing and titling stage. Several successful Guest Nights have been held recently, films from the Meteor F.C.S., Darlington A.C.S., Hyde C.S., Blackheath F.C., Heston C.S. and the L.M.S. Railway Company having been shown. The winter programme includes a visit to Messrs. Pathescope's laboratories and the Gaumont-British Studios at Shepherd's Bush. The demand for the society's first production, *Ledbury Daze*, being more considerable than was anticipated, it has been decided to charge 1/6 for one night for its hire, or, alternatively, promise of the loan of one reel within three months of the loan of *Ledbury Daze*. Applications should be made to the programme secretary, D. J. Tow, Station House, Ledbury, Herefordshire.

Manchester F.S.

Hon. Sec.: P. A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. For the present winter season the society has adopted the policy of strengthening the educational aspect of its work and in consequence a number of authoritative lectures have been arranged in addition to the usual fortnightly showings of members' films. As indicating the growth of private filming among members of the society, it may be

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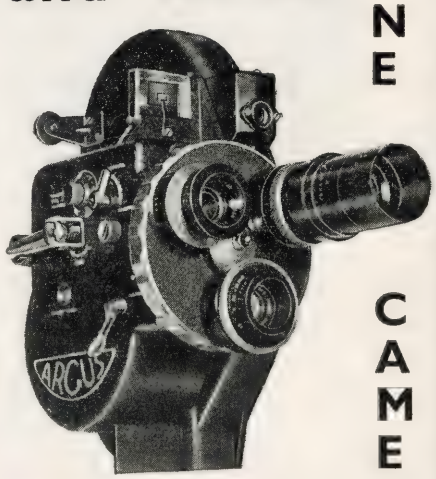

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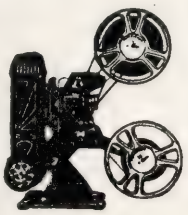

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mentioned that, so far, no films have been borrowed from other societies during the present season.

On Oct. 5th, Mr. Cyril Ray, Manager of the Tatler News Theatre, Manchester, lectured on presenting a non-fiction programme and on Nov. 6th Mr. Fred. Pullin, Director of Film Editorial Service, talked on editing and titling. The annual public exhibition was held on Dec. 2nd in the Manchester Central Library. This year members' own work was featured, and not the society's productions, as in the past.

Matlock C.C.

Hon. Sec.: D. E. Richards, Bank House, Matlock. Mr. S. S. Francis gave a lucid exposition of the Smethurst Highlight System on Oct. 28th. At a meeting on Nov. 11th the constitution of the club was amended in accordance with *Amateur Cine World's* recommendation and *Q Ships* shown. *Wanderlust*, club film, is now nearly complete.

Meteor Film Producing Society

Hon. Sec.: Miss Peggy L. Clark, 15, North Gardner St., Glasgow, W.1. Studio: 234, Sauchiehall St., Glasgow, C.2. At the fourth A.G.M. held in October it was agreed, owing to the recent growth of the society, to abolish the two present rates of subscription (£2 2 0 for full membership and 10/6 for associates) and to have instead only one class of membership at £1 1 0 per annum, with £1 1 0 entrance fee. Reports of the treasurer and secretary showed a considerable increase of membership and a small credit balance on the year's working.

Meetings are held in the studio every Tuesday evening and anyone interested and wishing to join the society is invited to pay a visit there any Tuesday evening between 8 p.m. and 10 p.m. Work on the current production is proceeding in the studio and on location; the film is a fantasy based on a game of cards and is entitled *Fourth in Hand*.

All enquiries for film hires—a list is available on request—should be addressed to the programme secretary, Mr. Ian S. Ross, 80, Buchanan Street, Glasgow, C.1.

Palmers Green C.S.

Hon. Sec.: A. D. G. Garner, 716, Lordship Lane, Wood Green, N.22., to whom all communications should be addressed. The society, having completed a year's experimental work. It has been decided to commence production very shortly. Important additions have been made to the lighting equipment and a story decided upon. The full script which has been prepared makes provision for a few new members.

The competition was judged on Nov. 3rd, the winning film being *L Drivers*, produced by three members.

These competition films were shown to an outside audience on Dec. 1st. Please note address of new secretary.

South Manchester A.C.S.

Hon. Sec.: B. H. Reynolds, Milton House, Springfield Road, Sale, Cheshire. Library and members' films were shown on Oct. 16th. Mr. A. T. Chard, of Messrs. Cinecraft Supplies, Ltd., lectured on titling on Oct. 30th. A clever cartoon made and produced by Mr. G. L. Woollaston and a film of the Charter Celebrations of the Borough of Sale by members were also shown at this meeting.

(Continued on next page)

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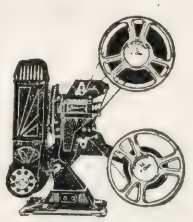

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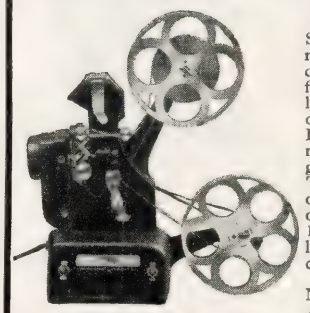

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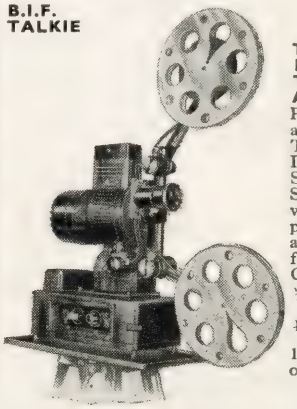

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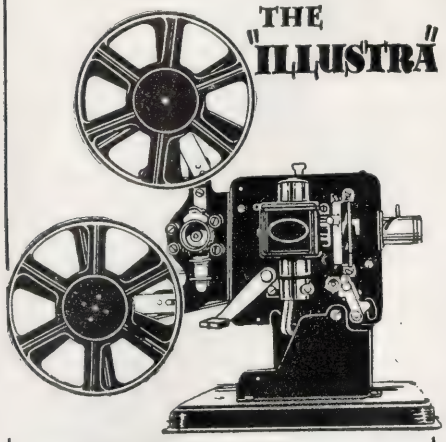

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CLUB NOTES

(Continued from previous page)

On Nov. 2nd the hon. sec. and members accepted the Salford C.S.'s invitation to hear a lecture at their headquarters by Mr. P. C. Smethurst on his Highlight System of exposure. "The films projected," writes Mr. Reynolds, "particularly a very beautiful Kodachrome, certainly proved the soundness of the lecturer's argument."

Waverley A.C.C.

Hon. Sec.: Miss E. H. Kemp, 10, Valleyfield Street, Edinburgh. This club, for 9.5mm. and 16mm. enthusiasts, has been recently formed by a number of sub-standard workers in Edinburgh. Suitable premises are being sought and in the meantime an interesting programme for the winter is being evolved. Hon. Sec. will be pleased to hear from any Edinburgh readers desirous of becoming members.

West Essex F.S.

Hon. Sec.: F. J. Philpott, 7, Wellington Road, East Ham, E.6. The A.G.M. was held on Nov. 1st. The society now has a permanent secretary. The valuable work of the officials in promoting the welfare of the club was commented upon. The society looks forward to another year of great activity and whilst the growth of membership since the acquisition of the studio has been gratifying, new members will be very welcome. Applications for full membership or associate membership should be addressed to the secretary.

Wrexham & District C.S.

Hon. Sec.: T. P. Williams, 10, Earle Street, Wrexham. A.G.M. was held on Nov. 13th when the election of officials for the session 1936-37 took place. A discussion group is being formed to deal with the theory and practice of cinematography and to enable those who wish to do actual experiments in titling, toning, processing, etc. Film records of the 1936 June outing and more colour films by Dr. Geoffrey Williams (president) were screened on Dec. 4th at the Mine Workers' Institute. New members welcome.

New Societies

Mr. Milton Cooper, of "Fir Trees Villa," Rochdale Road, Bacup, would like to hear from cine enthusiasts in the Rossendale district who are interested in forming an amateur cine society.

An amateur cine and camera society is to be formed as an associate club of the Old Citizens' Association by Mr. K. H. C. Reeves, "Roselea," St. Augustine's Avenue, Thorpe Bay, Essex. Will all Old Citizens interested in the project communicate with Mr. Reeves.

New Cine Organisation

Messrs. R. G. Lewis, the miniature camera specialists, of 202, High Holborn, London, W.C.1., announce a new organisation, R. G. Lewis (Cine), run from the same address. The same thorough service that characterises their miniature camera business will be a feature of the new cine department.

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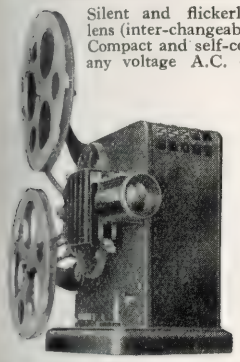

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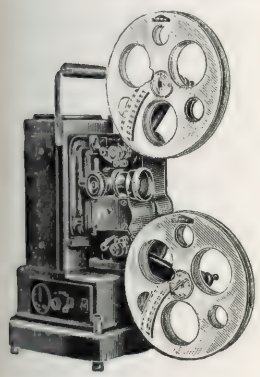

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New Agfacolor Film

ADVANCE DETAILS

SINCE the preliminary announcement in our columns last month, further information about the new Agfacolor film has been published in a number of continental journals, and this—in conjunction with the information issued by the makers—makes it possible to give a broad outline of the process employed. No guarantee, of course, can be made for the accuracy of all details, and the process itself may be modified and improved by the time it reaches the British market.

The basic principle of the new process is identical with the basic principle of Kodachrome—that of the "dye-coupling developer." In this special chemical reaction an emulsion containing certain complex organic substances is developed with one of a particular group of photographic developers, and the result is that wherever a black silver image is developed, a dye image is formed by chemical reaction so that both a black and coloured image appear in the emulsion. The silver is then dissolved out, and the dye image alone remains.

One "Coupling Developer"

The Agfacolor film, however, differs widely in the application of this reaction from the Kodachrome film. In the latter, each of three emulsions (one for each primary colour) is treated separately by a series of baths, and the three images are formed one after the other in the three emulsions. In the new Agfacolor, three emulsions are also used, but it has been found possible to arrange matters so that one single "coupling developer" produces dye images of three different primary colours in the three emulsions.

The outline of the process is consequently as follows. Three photographic emulsions containing the normal silver salts and the special chemicals required, are coated one on top of the other on the film base. The topmost layer is sensitive to blue, the central one to green, and the one next the base to red. This film is exposed in the camera in the ordinary way, though its speed is slightly slower to daylight than that of ordinary panchromatic film. (The film is not suitable for use in artificial light, according to the makers' information). Normally, no camera filter is required, though such are available for light of one dominating colour, where the reproduction of the colours would be upset if no filter were used.

Processed Like Reversal Stock

After exposure, the film is processed in a way rather like an ordinary reversal film. A negative image is first developed in an ordinary developer, and the film then washed. Instead, however, of now bleaching this negative image, the film is exposed to strong light, so that all the remaining silver salt can be reduced to a black positive image. After second exposure, the film is developed in the special "coupling developer," and this produces both a black silver image and three primary dye images simultaneously.

(*Continued on next page*)

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Coronet 40 watt hand turned Projector £1 9 6
Kodascope 8-30 Projector, complete £6 10 0
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New Agfacolor Film

(Continued from previous page)

After second development, the film is naturally completely black and opaque, so it is treated with a reducer (of the hypo-ferricyanide type, probably) to remove the silver. On emerging from this reducing bath, all the black silver has disappeared, and only a three-colour image in dye remains. This image is stated to be highly transparent, so that good screen illumination is easily reached even with a small power projector.

It is stated that the entire business of processing is so simple that even an amateur who has no knowledge of chemistry can carry it through perfectly successfully.

The primary difficulties involved in working out this process were clearly chemical ones. The substances included in the emulsions, for example, had to be capable of producing a very particular dye colour in treatment with the "coupling developer," for without accurate colour in the three dye images the colour production would be anything but natural. Not only this, but the three positive dye images had to have more or less the same degree of contrast, which—as can well be imagined—was by no means a simple thing to arrange. Further, on account of the need for a sharp image, the dye image must be formed only at the point where silver develops, and must not diffuse here and there in the emulsion.

The photographic problems involved were those of arranging that the three emulsions were correctly sensitive to the three primary colours, and that the three layers had the same thickness of coating. These, though not apparently so difficult to overcome as some of the chemical matters, were doubtless extremely troublesome. One can only admire the patience and ingenuity displayed by the research workers and engineers involved, and add that the first practical results will be eagerly awaited on this side of the Channel —all the more so since it is stated that the simplicity of the processing makes it possible to reduce the price of the film below that which would ordinarily be expected from a colour material.

Practical Home Processing

(Continued from page 478)

solution ; then bring up to 560 cc. with more water.

Alternative : The *Second Developer*, solution No. (4), can well be used for the first development, having the advantage of being so very simple to make up, but the disadvantage of giving a more grainy result.

Care and precision yield perfection. Even using chemicals in small quantities, specially made up by a chemist to the formula supplied, the cost will never exceed about sixpence per reel of thirty feet or fifty feet. Several excellent processing drums are on the market; alternatively, they can well be made at home. Dishes should be of porcelain, or good quality enamel.

The final bath has the advantage of hardening the emulsion, but the slight drawback that it renders any modification of the finished film slow and difficult.

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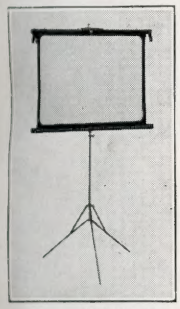

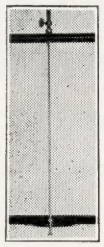

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I.A.C. 1936 *International Competition Awards*

The following is the list of awards in the 1936 I.A.C. contest.

Class 1, Educational (Industrial and Scientific Processes) I.A.C. International Trophy (presented for photography and direction), "Harvests of the Forest" (H. A. Burnford). I.A.C. Bronze Medal, "Below the Horizon" (E. E. Pritchard). I.A.C. Bronze Medal, "Creels" (J. H. Lorimer).

Class 2, Educational (Natural History). Home Movies Cup, "Mystery in the Forest" (Khoji Tukamoto). I.A.C. Silver Medal, "Story of the Bee" (Dr. R. A. Stewart). I.A.C. Bronze Medal, "Bird Life on the Farne Islands" (A. S. Phillips).

Class 3, Narrative (General). *Amateur Cine World* 16mm. Plaque, "Mount Zao" (Khoji Tukamoto). I.A.C. Bronze Medal, "Men of the Land" (H. J. Ganderson). I.A.C. Bronze Medal, "Neptunia" (F. Meissner).

Class 4, Narrative (Personal). *Daily Mail* International Trophy, Lizars Cup for the best Scottish Film, "Another Happy Day" (T. Lawrenson).

Class 5, Dramatic (Theme Study). No award.

Class 6, Dramatic (Plot Action). London Films Gold Challenge Trophy, "The V-Ray Tube" (Stoke-on-Trent Cine Society). *Amateur Cine World* 9.5mm. Plaque, "Conspiracy" (C. W. M. Young).

Class 7, Colour. No award.

A report on some of the films will be published next month.

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The coupon on page iii. of cover and a stamped addressed envelope should accompany each enquiry.

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We do not advise you to attempt to make up your own dyes, as the commercial article is

(*Continued on next page*)

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DANE AGAIN. Bolex G916 as new 500 w. lamp, £37. Dane "Double-Throw" 9.5 mm. Projector, 35/-; Super-reel Attachment, 15/- (below).

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KODASCOPE "B" Projector, 16 mm., 500 watt, self-threading, stills and reverse, power rewind, all mains resistance, two cases. Kodak's most costly machine. Scarcely used, appearance as new. Cost £125; sell £28. Reavenall, 56, Elm Park Gardens, S.W.10.

PROFESSIONAL PRODUCER (North England) offers opportunity for two young men to train as production manager and cameraman. Experience on substandard desirable. Box No. 127, c/o. Amateur Cine World, London, E.C.1.

CINE-KODAK Model K, f/1.9 lens, filter, leather case; like new; cost £36; accept £22. A. Vincent Bibbings, Queen Street, Newton Abbot.

PATHE LUX PROJECTOR, as new. £13 0s. 0d. Atkins, 53, Ingelow Road, Battersea. Before 8 p.m.

BOLEX PROJECTOR 9.5 mm. 400 watt., with resistance, practically unused, £20. Owner has 8 mm. Haughton, 154, Villiers Street, Coventry.

PATHESCOPE 200 B Projector, complete with lamp, resistance, special three-way switch and 30 x 40 roll screen, spare reels, film mender. Practically unused. £10 for quick sale. Teasdale, 6, Askrigg Road, Stockton-on-Tees.

PERMAREC recording pick-up, groove cutting attachment, electric thermion, cost £10. New type Dekko Dallmeyer f/1.9. What offers? Shipp, "Rosebank," Upper Bognor Road, Bognor Regis.

XMAS BARGAINS. Little used "200B" complete resistance, £13 10s. 0d.; "Dekko" camera, f/1.9, latest gate, shop soiled, £9 5s. 0d.; another f/3.5, £5 15s. 0d.; "Miller" camera, f/3.5, shop-soiled, £5 15s. 0d.; Self-Erector silver screen, 40 ins. x 30 ins., new, £2 0s. 0d.; "Midas" camera-projector, new, list £7 7s. 0d., £2 10s. 0d., many other bargains, send for list. Kingcine Supplies, 34, Albert Road, Southsea.

16 mm. KODAK MODEL BB., f/3.5 lens, 2 speeds, carrying case, colour filters. £10 or nearest offer. Box R.W.E., 5, New Bridge Street, E.C.4.

200 B PATHE PROJECTOR and Resistance, as new; List £16 15s. Quick Cash, £10. What offers Pathe Luxe Motocamera, silver screen, "Cinecraft" Titler (35/-) and "Econosign" Outfit? Changing to 16 mm. "Cine," "Gartness," Upper Park Road, Manchester.

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Replies to Readers

(Continued from previous page)

more stable in character than the home-made one. You can, however, obtain pale tints by using ordinary "Dolly" dyes in a fairly strong solution. We cannot, however, guarantee the permanence of these.

CLEANING FILM

Wiping the surface with cotton wool, provided that the wool is free from foreign matter, is not dangerous. The sliding of the film through the metal gate of the projector exerts much more pressure and offers much more chance of stressing, than does wiping with a soft medium. Perhaps the best material is first quality soft chamois leather, moistened with a suitable fluid.

There are various solvents and cleaners available. A good one is pure industrial spirit. For cleaning the back (shiny side) of the film, it can have an addition of about 1 per cent. of water, but for removing grease and oil from the emulsion side the pure spirit should be used. A good quality methylated spirit is nearly as good, and carbon tetrachloride is also excellent. Even better is Teitel solution, a fluid recently brought into this country from America, where it has been popular for a long time. It was recently reviewed in *Amateur Cine*.

Teitel solution has the advantage over the other solutions that it preserves and even increases the plasticity of the film, while spirits tend to dissolve out the plasticisers and leave the film rather more brittle and apt to snap. After cleaning, the film should be put into a humidor can which has been treated with a plasticising fluid, such as Teitel solution, Lumaplak or Film Flex.

OVER-RUNNING LAMP

The motor in your projector is much less susceptible to damage from over-running than is your lamp. In other words, the lamp will blow out long before you reach the point at which your motor windups will fuse. Your motor will merely run faster and the use of the motor control rheostat to bring the speed back to normal will automatically protect the motor.

To over-run your lamp, set the slider of your resistance to normal and switch on, and then slowly move the slider along to cut out the resistance and increase the light. A movement of the slider about 1 in. along the resistance will be as far as you can go without blowing your lamp, and even less if your main current supply is in the habit of varying, as a sudden surge of current from your power station will be sufficient to blow out a lamp which is already over-loaded.

"Amateur Cine World"

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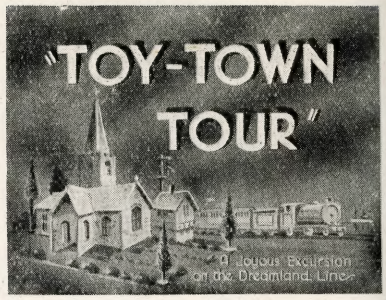

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